

SEVEN DAYS

A RAW DEAL

Darryl Kammers
pretends to be a
FBI agent



SHOWING ID

At the Fleming Museum, a rare exhibit
of contemporary Tibetan art flouts anonymity

PAGE 32



IN THE RING

PAGE 36

Vermont's Golden Gloves



MASS APPEAL

PAGE 38

Father Rich draws a crowd



CAPITOL CUISINE

PAGE 44

Alice Levitt eats with the police

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7 FEEDback

READER REACTION TO RECENT ARTICLES

'PITY PARTY FOR PERPS'

Really, *Seven Days*? Front-page news? In "Gray Is the New Orange," January 22, these serving time for aggravated sexual assault, lewd and lascivious conduct with an 8-year-old, etc., are whining about how "They've had a hard life." "They can't find housing." "That it took months" to get a medical diagnosis.

Victims, too, serve "life sentences," struggle for housing and medical care and diagnosis, and the perps are the ones whining and getting representation and front-page news!

An advocate states that prisoners should "steep people away from the general public for reasons of public safety," and that holding those who are low risk due to their age is "a waste of taxpayer money, not to mention human capital."

As a *survivor*, I spend each and every day of my life with these struggles and care, as fragile as if I do not share in this pity party for perps.

BARBARA L. BARROWS
BURLINGTON

SEALS ARE SAILORS

Back Kaseha's otherwise fine review of the new movie *Love, Survivors* has an error that rings in the mind a often one (Movie Review, January 15). In his description of the storyline, he notes that "four soldiers are dropped into a remote patch of the Hindu Kush." Had the story

been about Army Special Forces, aka Green Berets, this would have been OK. But it is about SEALs, who are Navy personnel, and hence sailors.

That may seem trifling to those who have not served in the military. I can assure you, as a retired US Navy commandeer, that we sailors, soldiers, Marines, airmen and Coast Guardsmen don't take it so. It is yet another reminder of how disconnected most Americans are from those of us who have served. I've noted in recent years the frequent use in the media of "soldier" in its generic sense, or, as a verb, but please make a point of calling actual service members by their proper branch. It is important, to us.

ERRY KAY
HUNTINGTON

WHY DOWNPLAY DRUG PROBLEM?

Certainly, a slurry of facts was represented in Mark Davis' article "Diagnosing the Drug Debt: Old Shanties Overturns the Case for Vermont's Opiate Crisis" (January 15). But what floated to the top for me was an arrogant dismissal of reality. Shanties has brought to the very surface, private, deadly issues to the forefront, and Davis' compilation of facts says we are using the wrong yardstick?

Suggesting that because this trend is not a rising tide and opiate use is not an epidemic is just semantics. This article

TIM NEWCOMB



discriminates opiate use as a lesser threat than binge drinking, underage drinking and marijuana use. Tell that to the person next door driving to Rutland or West Lebanon every day for treatment, tell that to the parent who watched their child drag out of college and into a daily dose of narcotics, tell that to the high school counselors who talk to parents about student heroin use.

This article does not support the idea of awareness car communication need to help battle this crisis. Opiate use is a private epidemic to which Davis' numbers give little justice. This is just half the story. We need more emphasis on just how real and close this problem is and not a deflection in the press that sedates our awareness.

J. Smith
JANU 10

ALLERGIES AREN'T PREFERENCES

The last sentence of "Sensitivity Stage" (January 15) got at the crux of what angers me as someone who has to manage life-threatening food allergy for my son. The chef in the story admits to saying that he could not eat a meal because he was allergic to mushrooms, when in reality he just disliked them. We have to carry as Ephees everywhere because of the food allergies with which my son has been diagnosed through blood and prick/prick tests I pray every time we eat that the staff takes me seriously when I ask questions about dishes and food prep. My requirements are pretty minimal. Please let me know if there are ingredients in the dish to which my son is allergic and please don't use a cutting board, etc. for his food that has been used for ours without washing it first.

I worry that the voices of people with food preferences (not allergies or other serious conditions) will drown out my questions. As it is, when I ask about eggs, to which my son is also allergic, I am often offered a gluten-free menu. My son is not allergic to wheat, but any allergy questions nowadays trigger a gluten-free response. I hope the restaurant staff takes any questions seriously. I hope people without allergies will not use the word "allergy" to describe their sensitivity or food preference. I hope we never have to use that Ephees.

Suzanne S. Kaseberry
HONOLULU

NOTHING FUNNY ABOUT ABORTION LAW

In the January 15 Fair Game ["A Choice to Change"], Vermont Right to Life stated that the discussion of S.315 in the legislature as a "joke." In a country whose reproductive health care for women continues to be threatened by amphetamine statutes, this conversation is certainly not something to laugh about. Governor Paul Hantz rightly points out that S.315 would eradicate an abortion law that was written in 1846. The statute criminalizes abortion providers with up to 10 years of prison time. This is completely outdated and this is not Vermont. We believe in access to reproductive health care and a woman's right to choose. I suppose keeping an outdated criminal statute on the books year after year until of fancy, but this year, hopefully, it will finally go.

Heather Allen
BURLINGTON

BOLLES HAS STYLE

Thank you for Dan Bolles' kind review of Matteo Palmer's CD, *Out of Bedding* (Album Review, January 15). I suppose one of the traditional tenets of journalism is to remain neutral and perhaps even invisible. We've left that behind, thankfully, but I was struck by how gracefully Bolles conveyed more than an objective opinion in his writing. The reviewer's up-close commentary clearly what he wanted to say about Matteo objectively but was colored by Bolles' character. It's rare that I see reviews be so informative and as personal as his was. I congratulate Seven Days on a distinctive style and am happy to make Bolles' acquaintance via Malton.

Wol Ackerman
CLARKSBURG

Ackerman is the Grammy Award-winning guitarist and composer who formed Wynton's Big Band.

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①

SATURDAY 07

SINGING HER PRAISES

Nina Simone left an indelible mark on music. Combining her training as a classical pianist with her passion for civil rights, the high priestess of soul brought magnetism to the stage. Vocalist and pianist **Melvin Morgan** (pictured) pays tribute to the iconic performer in a concert of covers and originals.

SEE CALIFORNIA LISTING ON PAGE 63

②

WEDNESDAY 24 // SUNDAY 28

Holiday From Hell

In a new play by John Burt Foster, a young woman arrives at her father's parents' residence with the transcript of a brutal murder, confiding a long-guarded secret. **Sinner, Desert of Kings**, marked Foley's Broadway debut and earned him a Pulitzer Prize for Drama nomination. But at Christchurch's first family festival is a meeting, says the *Hollywood Reporter*.

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③

WEDNESDAY 22

Second Sight

To date more than 200,000 people worldwide have regained their eyesight thanks to the Himalayan Cataract Project. Founded in 1985, the Waterville-based nonprofit is dedicated to eradicating preventable blindness in developing countries.

Q&A: Ask Wendt: details the organizations' efforts in education training and volunteer work in a lecture at Jefferson State College

FILE CHANGES LAST WEEK IN PAGE 60

④

SATURDAY OF

Hitting the Trail

It may be cold outside, but it's time to get off the couch and embrace a like seasonal splendor at the **Winter Trade Festival**. Whether on skis or snow shoes by foot, folks of all ages take advantage of equipment demos, dog sledding, guided winter hikes and more. There's warm up inside at the cozy fire and live Celtic music.

1998年式样及规格参数表(2000年1月1日起实施) 单位: 人民币元/套

⑤

END OF

Word Play

Since 2016, performance poet **Magdalena Gomez** has tackled issues of race, gender, class and classism through her work. Able to find light and hope inside heavy issues, she's earned a reputation for being a nervous but hilarious storyteller. Gomez creates art and takes it to the streets. Her latest art, done just that, with a group of young people, is **Why I Love the Popularity Card** and

TABLE 1. *Salmonella* serotypes and phage types isolated from the 1990-1991 salmonellosis outbreak in the Netherlands

⑥

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Now Hear™ is

Dropsie: **Matthew Gauci** is known in Philadelphia since his first star has been rising over the past decade. The singer-songwriter and multi-instrumentalist is shaping the music world in the city with his 2009 release *Musicbox*. A mix of independent style and synthpop, the album marks a personal and professional transition for the Brooklyn-based musician. **Back to top** **Artists** for an intimate show.

SEE INTERVIEW ON PAGE 88

⑦

95285

The Big Picture

...what it was supposed to be doing with out [the word] together on this strange planet?"¹¹ As pump drives in to life. Money whose scaffolding appears in the educational material on "Rasputin" alongside the image of James Van Fleet. Created with natural materials and found materials, these human and artificial life structures call up questions about control and order, life and nature.

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The Devolution Might Be Televised

A civil war has ignited at Vermont Public Television — and we're not talking about the **WAR BUNKS** documentary.

Factions divide the 66-year-old station, with current and former board members and employees pitted against one another — and allegations of sexual harassment flying. Who's responsible for the internal war? Either president and CEO JOHN KING or board chairwoman PAUL HENRY, depending on whom you ask.

For the past two years, the dust has been falling it isn't behind the scenes according to several people involved. At issue: whether King, a 27-year veteran of the station and a leading national figure in public television, should stay or go.

Since the station announced three weeks ago that it was the subject of a Commission for Public Broadcasting investigation, the press coverage — including last week's front-page New York Times story — has mostly focused on whether the board held at least 20 meetings in violation of federal open meetings laws. That's what an anonymous critic — seemingly with inside knowledge — alleged on a letter sent on Christmas Eve to the CPB, which provides VPT with 36 percent of its funding.

But a better question is why the board would meet so frequently behind closed doors.

According to four people with knowledge of board business, a preponderance of the recent "Katie Couric" King-related anonymous allegations lodged against King by a former employee in February 2012.

"That former employee told Seven Days on Monday that King repeatedly directed sexually explicit remarks at her. She alleged that King made 'inappropriate' sexual comments in her presence roughly a dozen times, contributing to what she called a hostile environment. She also accused him of engaging in questionable practices when fundraising and managing grant money.

King vigorously disputed all the charges.

"There was a complaint filed two years ago by a former employee, which was fully investigated over the course of several weeks and found to be unsubstantiated," King said in a statement responding to Seven Days' questions.

Backing King up was former board chairwoman ANNE HENRY.

"During 2012, the board undertook an investigation of complaints that had been made by a former employee and concluded that they were without merit," said Henry, who resigned from the board in November.

But the allegations were taken seriously enough at the time that in the four months after the former employee approached Mackenzie with her allegations, the board's executive committee met in secret at least 13 times to discuss the matter. In March 2012, board members hired Church, Eagle & Associates — a Shelburne-based business resources firm — to investigate the matter and interview current and former employees.

What came of the inquiry — and the secret meetings — remains unclear. But in an email he sent to the former employee on April 26, 2012, Mackenzie wrote, "Thank you for participating in the investigation. The Board has taken the information you

**A FORMER EMPLOYEE
 ALLEGED THAT KING REPEATEDLY
 DIRECTED SEXUALLY EXPLICIT
 COMMENTS AT HER.
 KING DISPUTED THE CHARGES.**

provided seriously and has followed up."

In addition to the original secret, four other former VPT staffers spoke with Seven Days — and all expressed grave concerns about the station's governance.

One accused him of "intimidation," while two others said they witnessed him engaging in "inappropriate" behavior. The fourth described witnessing King making sexually explicit comments in the original complaint four times and routinely making "nauseating" and "sexual" comments about and toward other female employees. They variously described King as creating over an "unhappy place," with "an environment of fear" and a "culture of real paranoia."

Not everybody at VPT shares the ex-employees' concerns.

In a letter sent to board members in December 2013, four senior managers expressed support for their boss in the face of what they called a "strained relationship between a few members of the Board and our President."

"Again, we understand that John has lost the confidence of several members of the Board," the senior management letter wrote. "We speak unanimously, however, when we say that he has not lost ours. We look forward to moving ahead with the leadership of our CEO and the support of our Board."

And while some ex-employees may place the blame for the station's public relations problems at King's feet, only current employees appear to find fault with Mackenzie and her fellow board leaders.

When the board met Monday at Burlington's DoubleTree Hotel, 16 VPT staffers stood up in major gifts director NANCY HENNINGSEN read a letter signed by 39 of the station's 32 non-managed employees. The letter's signers expressed concern that the CPB's investigation into the board's private meetings could result in fines that would deal "a financial blow" to the station.

"It is our understanding that the investigations of board members rehashed in the complaint may help to expedite the investigative process and minimize catastrophic impact to VPT," Henningesen said, reading from the letter and referring to Mackenzie and vice chairman ANN MACKENZIE. "With that in mind, we would urge you to consider this possibility."

Thus far, it doesn't appear that Mackenzie and Henningesen are going to take that advice. The two joined a unanimous vote Monday morning to accept a set of recommendations pitched by the board's communications committee to mend fences with the CPB. Those include reviewing the station's public meetings compliance policies and assuring the CPB — in writing — that the board is addressing the matter. — So what's next for Vermont's most dysfunctional television station? One that rides on the grid wire — and cold hard cash — of the state and federal government, loyal viewers and corporate underwriters?

For now, it looks like relations between King and the board may get worse before they get better. When asked for comment Monday about the ex-employee's allegations, King suggested that the board was responsible for lacking information about the situation.

"In the obligation of the Board to protect all personnel matters," he said in the statement, "I would be interested if my personal information of staff or management it was compromised. I'm not going to jump to any conclusions here, but there are serious consequences for a Board that cannot protect personal matters of its staff."

And King quickly sought to redirect the conversation toward the board's alleged mistakes.

"The matter at hand is the Board's compliance with open meeting requirements — not a closed and confidential personnel matter," he wrote. "Let's focus on improving VPT's compliance, not changing the subject."

No doubt everybody at VPT would

prefer to change the channel. But it's difficult to imagine how a volunteer board can continue to govern a paid staff that's called for the center of its leadership. And yet difficult to imagine how a president and CEO can continue to run an organization whose board members are paid.

In a word of warning, nobody wins. Just ask Ron Burns.

Senator Brodtkin

For more than 30 years, lobbyist **MICHAEL BRODTKIN** has walked the corridors of the Statehouse, influencing legislators to vote in the interests of his mostly liberal clients.

But on February 11, Brodtkin will join the ranks of the hired guns. That's when the Quorum notice and South Burlington resident will be sworn in as Chittenden County's newest state senator.

The occasion will surely be historic news. Brodtkin will be replacing the late senator **SALLY FOX**, his wife of 35 years.

"It was a hard decision, but I think I can do the job well and honor Sally's work of the past and continue it," he said Monday after he was appointed to the seat by **Gov. Peter Dinkins**.

Brodtkin's ascension to the Senate was a sudden development. In the weeks after Sally's January 10 death, no fewer than six Chittenden County Democrats expressed interest in completing her two-year term. Several of the candidates — including former Vermont Democratic Party chairman **JOHN PERKINS** and Rep. **KEVIN RAN** (D-Burlington) and **THE JUBAN** (D-France Junction) — were well known and well liked by local Dems.

Still grieving his wife, Brodtkin did not put his name into the running until late last Tuesday on the eve of the county Democratic meeting to nominate three potential successors.

As word spread of Senator's interest, Perkins and Ran quickly dropped out. Jermon followed last Wednesday evening. With just three candidates remaining, the county Dems recommended all three — Brodtkin, William Wilburton member **DEAN HUBBARD** and Burlington manager-in-charge **AMBERLYN** — to Shalin.

According to Shalin spokeswoman **BARBARA**, the governor spoke with Ingram and Kilin and met with Brodtkin late last week.

"There were several exceptional candidates interested in this Senate seat," Shalin said in a written statement. "But Sally wanted her husband to fill her seat after her death, and recognizing Michael's strong qualifications, I'm honoring that request. I'm confident that Michael will continue the great work Sally did for the district and the state."

In order to avoid conflicts of interest with his current clients, Brodtkin said he planned to quit his day job and sell his interest in the lobbying firm, Brodtkin &

Norcross.

"I'm hoping to disengage both informally and formally as soon as possible, but certainly before I'm sworn in," he said.

In the Statehouse last week, several fellow lobbyists and they felt confident that Brodtkin would be able to use his familiarity of the interests of his former clients, which include the Community of Vermont Elders, the Vermont Troutmen Association, Gun Sense Vermont, the Marquette Policy Project and Concord.

"I think people who understand the role of government in society understand the need to wear one hat and then take that hat off and wear another hat," said Eliza Miller lobbyist **BOBIE BLAIR**. "Because Michael is a lawyer, he gets that." Brodtkin's appointment didn't take effect immediately. Brodtkin explained in a written statement it, because he wanted to give Brodtkin some time.

"In light of Sally's recent passing, I asked Michael to take a little time to himself before assuming his duties in the Senate," the governor said.

Media Notes

The Associated Press' Manchester bureau has been shedding jobs for years. Since 2009, its staff of six has been cut in half. Just last year the bureau lost another staff photographer position when **YVES TALAMON** retired.

Last week, the AP announced some good news: It had designated Brookfield native **BETH CARBETH** to Manchester for a "temporary assignment" covering her home state. Carbeth previously worked at WHET in New York and at the PBS Newshour.

Explaining the nature of her "temporary assignment," AP spokesman **PAUL CARBETH** said, "AP typically adds reporters during the busy legislative sessions in some capitals around the country."

But does that mean we'll lose poor Beth before we even know her, when all the legislators return to their rabbit hole's cave May?

"She's not expected to go elsewhere after the legislative session," Colford says. "That is, her temporary assignment" — means that this isn't a permanent staff position, though some temporary hires do move on to other assignments."

Oh, by.

Disclosure: Paul Heister is an occasional paid guest on NPR's "Woman This Week."

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Treatment or Trial? Growing 'Rapid-Intervention' Program Gives Addicted Offenders a Choice

BY MARK DAVIS

Three defendants sat at a table in a small office in the Clarendon County State Attorney's Office, describing their addiction to heroin and prescription opiates.

The group included a 28-year-old law school student who was found passed out in his car with a bag of heroin, a 21-year-old teenager from a Church Street restaurant who was also routinely drunk to New York City to support a \$500-a-day heroin habit, and a 33-year-old mother who lost custody of her four children because she got caught striding to a nurse a prescription drug addiction.

All three were arrested in the past year, but none is facing criminal charges, thanks to a program recently cited by Gov. Peter Shumlin as a model for a more effective and humane approach to drug-related crime. Clarendon County's Rapid Intervention Community Court.

"I just needed somebody, one person, to give me a chance and have a little bit of hope," said the 33-year-old mother, Jessica. Who, like her fellow defendants, requested anonymity for this article.

It looks like many more Vermonters will be entering similar programs. What began four years ago as an experiment to reduce recidivism in Clarendon County is now being hailed as a example for others. Addison and Lamoille counties have recently launched their own versions of RICC, programs in Rutland and Franklin counties are scheduled to come online in early February.

In his recent State of the State address, which focused squarely on Vermont's opiate problem, Shumlin proposed investing \$760,000 to further expand the program, which treats drug crime as a public health issue as well as a criminal justice challenge.

Clarendon County State Attorney T.J. Donovan pioneered the rapid-intervention approach — which allows addicts to avoid prosecution by agreeing to treatment shortly after arrest — and has built a statewide profile based on its success. Donovan says there is one fundamental rift crack between his program and the traditional criminal



justice system. RICC works. A recent independent study showed that its graduates were 80 percent less likely to be rearrested than other offenders.

"It's looking at the criminal act as a result of a disease. We're trying to treat the disease," said Donovan. "You want change in a system that doesn't like to change, you have to push the envelope a little bit. How do you get people on board? You take a risk and let the numbers speak for themselves."

But even Donovan acknowledged that implementing rapid-intervention

programs in other counties could prove to be difficult. Located in the state's most populous county, its operation benefit from easy access to treatment and other services, job opportunities, and public transportation — all of which are harder to come by in more rural settings.

"What I think the public won't understand is how somebody can go up all an ATM, be caught by the police and not have traditional consequences," Lamoille County State Attorney Joel Page said of his constituents in central Vermont, where he just launched a RICC. "How

can people get nothing for doing something against them?" he asked, then answered his own question. "What we're trying to do is break the cycle. We can do the same thing that's not working, or we can do something different."

Prosecutors, police, defense attorneys and treatment providers generally agree that courts spend too time much dealing with defendants who commit crimes after crime while in the grip of substance abuse problems. In recognition of this pattern, the rapid-intervention program primarily accepts repeat offenders who have been arrested for nonviolent crimes and have an underlying addiction. If they successfully complete a 90-day treatment plan of counseling, drug treatment and life skills training, they can walk away case closed.

If they fail out, they face the original charges. "The key is, don't burden them with the court case," said Ernest Joseph, a retired Burlington police officer who manages RICC. "I always say, 'Forget about the court case. Get healthy.'"

But not everyone gets accepted into the program. The centerpiece of RICC is the risk-assessment process, only used to determine if someone is a good candidate. Developed by university researchers in Ohio, it probes a potential participant's family support, living situation, substance abuse history, physical and behavioral patterns.

RICC has handled 1,201 cases since launching in September 2010 and currently has 95. While the group does not keep track of the percentage of people who are rejected, last week four people were deemed unsuitable, Donovan said, because of concerns that arose during screening.

The success rate? The Vermont Center for Justice Research examined 851 people who entered Clarendon County's rapid-intervention program between September 2010 and December 2012. Only 7.4 percent of those who completed it were arrested of a new crime after leaving the program. Of those who didn't make it through, 25 percent went on to be rearrested.

"This study has shown that the RICC is a potentially off active program in reducing recidivism among participating

LAW ENFORCEMENT

offenders and warrants further research," WJIR concluded in February 2013.

Brian Kinschfield, director of the state's attorney's association, said that prosecutors in every other county in Vermont are sending signs to create their own programs. Both Page and Addison County State's Attorney David Foster are following Doonan's lead, but with some significant tweaks to make their approaches more court-Vermont-friendly. For example, most of the treatment services in Lamoille County are based in Montpelier, but Page expects many participants will come from the "heartlands" and won't have driver's licenses or cars.

"This is a novel approach. Change can be difficult. There are always risks involved and there are people who look at these programs skeptically," said Foster, who launched an Addison County rapid-intervention program in November.

Foster may be referring to the fact that state's attorneys in Vermont are independently elected, which gives them autonomy but also makes them vulnerable to political pressures. There's nothing worse for one's nap than an addict doing something horrible while enjoying an alternative to incarceration.

"When I sit up late at night thinking about this, I get nervous, because it takes one person to screw up, and it's on us," said Doonan.

One way to minimize the risk, Doonan's program is considered "pre-charge," defendants are arrested before they ever appear in court. However, a state's attorney could choose a "post-charge" arrangement similar to the more familiar court diversion and pre-arrest justice programs. Under that model, participants are formally charged with a crime but offered the chance to complete treatment in exchange for a charge that can be reduced or dropped altogether.

That approach, which Kinschfield and Franklin County is considering, gives prosecutors the power to threaten more

arrests if an offender fails. It also leaves defendants with a criminal record.

The downside? It may mean too slowly.

For all but the most serious crimes, defendants are cited to appear in court four to six weeks after they've been arrested. As Shattuck noted, experts say the most appropriate time to convince addicts to get help is when their worlds have been turned upside down by an arrest. A month or more later, the defendant may not be as eager to accept a treatment-based deal.

After his arrest in August, the law student interviewed at Doonan's office didn't think he'd be allowed to return to school in Virginia. He believed his career was over. He jumped at the offer to join RICC, avoid a criminal record and get back to school. He has been clean since his arrest.

"I thought, Well, that's it," he said. "My therapist was like, 'You're so lucky you didn't get popped in Virginia.'"

The pre-charge price is absolutely based on the philosophy of the prosecutor," said Robert Judd, the Shattuck administrator's point person in promoting alternative court programs.

Foster has designed a compromise between pre-charge and post-charge approaches. In his program, the Addison County state's attorney holds off filing a criminal charge for 90 days, the time it takes a defendant to go through the program. If the treatment is successful, he or she appears in court and is allowed to plead guilty to a lesser charge that comes with no penalties. But it still goes on that person's criminal record.

"We wanted to try it out and see how incremental about it," Foster said. Advocates say anything is better than the status quo. "Keep in mind, the traditional option is the more failures than successes," Judd said. "I don't know if we can do any worse. I don't know if there's anything harder so change, but it's worth a try." □

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Raw Deal? Farmers Push Back Against Unpasteurized Milk Regulations

by KATHRYN FLAEG



Depending upon whom you ask, raw milk is either nature's elixir or a foodborne illness waiting to happen.

"This is an incredibly emotional issue," says Andrea Stander, executive director of Rural Vermont, who says there's not much middle ground between the two polarized views. "People who feel that raw milk is dangerous feel that it is incredibly dangerous."

Now, two years after Vermont passed its first regulations governing the sale of raw, aka unpasteurized, milk, the two camps are set to do battle again, as farmers push for easing some of the rules governing raw milk production and sales in Vermont.

The Agency of Agriculture is ramping up its on-farm inspections for raw milk producers. Dan Scruton, head of the agency's dairy section, says the rules have "been on the books long enough we do have to start enforcing these statutes."

Meanwhile, several raw milk producers are lobbying complaints at Scruton's agency for fastening what *Trailside dairy farmer* Lindsay Harris called an "anti-small dairy culture... which is arrogant and aggressive."

"It is supposed to be promoting farming, promoting working landscapes, helping farmers, supporting agriculture in Vermont," Harris says of the Agency of Agriculture. "And when it comes to raw milk, they are doing everything they possibly can to put it out of business."

"We follow the laws as set forth by the legislature, and the legislature has made it very clear that raw milk sales are allowed," responds Diane Barthfield, Vermont's deputy secretary of agriculture. "The Agency of Agriculture takes no position for or against it."

Rural Vermont is taking the farmers' complaints to lawmakers, on

Wednesday, the farm advocacy group presents its annual raw milk report to the House Committee on Agriculture and Forest Products. The testimony aims to bolster support for S.70 — a bill dealing with the delivery of raw milk at farmers markets, which made it out of the Senate agriculture committee last year. Rural Vermont would love the House to amend and pass the bill before May.

Rural Vermont is proposing, among other things:

- allowing the sale of raw milk at farmers markets;
- revisiting the required annual health testing regimen for tuberculosis, brucellosis and coliforms to be more "reasonable and affordable";
- changing the language of the current working signs required on farms and milk bottles, which warn of disease and the possibility of "measurables or fetal death, or death of a newborn."

"Get rid of that damn death sign," pleads farmer Lisa Kaimowitz, who affecting sanctions from the agency for violating some of the current raw milk rules.

The Agency of Agriculture hasn't reacted yet to Rural Vermont's most recent demands. Says Scruton: "I can't weigh in on what I haven't seen."

Up Against the Agency

Vermont's first raw milk regulations passed in 2008 — in part, ostensibly, to protect consumers from the potentially harmful pathogens embedded by pasteurization. Before that, raw milk sales in Vermont went largely unregulated. According to Stander, "It wasn't illegal, but it wasn't codified in any way in statute."

Federal inspections from the Agency of Agriculture started in earnest a year ago. Prior to that, regulators had focused on providing "technical assistance" to farmers to ensure compliance with

the regulations, which Scruton cites as evidence of the agency's willingness to work with raw milk producers.

Since gaining up for inspections, the agency has issued notices of violations to three farmers — in Chester, Charlotte and Londonderry — for failing to abide by the current raw milk regulations. All three were cited for not having performed or posted the results of required tuberculosis, brucellosis and salmon tests. Additionally, the Charlotte farm was cited for failing to post a warning sign on the farm about raw milk's dangers, the Chester farm was cited for improper bottle labeling.

State veterinarian Kristin Haas says that many more Vermont farmers have failed inspections for raw milk production, but the agency gives them time to come into compliance before issuing a formal notice.

The latest notice of violation went out on October 31 to farmer-proprietor Kaiman of Jersey Girls Dairy, in Chester. Last week the petrie, forthright 56-year-old took her case before the Agency of Agriculture.

Kaiman showed up for her hearing in the stately brick building across the street from the Stanchouse dressed in a Carhartt jacket and a bulky hair sweater, her graying hair piled in a messy bun atop her head. She and her lawyer, Dan Richardson, arrived in at a conference table across from Haas. Scruton, an agency attorney and the inspector who visited Kaiman's farm Bethelville — saying that day is the capacity of hearing officer — took a seat at the head of the table. Kaiman and her lawyer weren't disputing that she failed to affix a warning label to her bottles. Calling it a "death sentence," she noted later that it doesn't entirely wade down warning labels on cigarettes or alcohol.

At issue was the state's animal health testing standards, which Kaiman and her lawyer argued are overly rigorous. Specifically, they argue to procedures around TB and brucellosis, both bacterial diseases that can be transmitted to humans — but neither of which has been seen in Vermont for decades. After failing the initial inspection, Kaiman noted her cows for TB — and the Jersey Girl's cows all tested negative. (She and Richardson argue that Vermont's yearly TB test is overuse and point to New Hampshire, where rules require a test only every three years.) Kaiman says she vaccinates every calf born on her farm against brucellosis. That, plus annual brucellosis tests of her milk, should be enough to meet the state's health standards, Kaiman says.

State ag regulators disagree and want each of Kaiman's animals to get a blood test — a requirement for all raw milk producers in the state but not their conventional dairy counterparts. If Kaiman complies, she'll have a hefty veterinary bill. If she doesn't, she could lose her right to sell raw milk and face fines up to \$500. Either way she's out milk revenue and attorney fees.

"I'm trying to do a good thing," Kaiman told the officials when it was her time to testify last Tuesday. She described the lengths to which she goes to care for her "cloud" herd of 35 milkers. The only animals to enter the herd are born on her farm, further lowering the possibility of disease.

DON'T BUY RAW MILK AND DON'T DRINK IT.

ERICA PERL
VERMONT HEALTH
DEPARTMENT

But Diane Zarate, the agency's lawyer, was quick to point out that Kaiman is breaking rules that are clearly outlined, both by the Agency of Agriculture and Vermont statute.

"There's plenty of case law in Vermont that indicates the way to challenge a law is not to break it," said Zarate as the hearing wrapped up.

The case is still ongoing, and agency officials said they couldn't comment on Kaiman's situation. Bethelville gave both sides 30 days to submit legal briefs, after which she'll rule on Kaiman's case.

In an interview after the hearing, Kaiman continued her story. A New Jersey transplant who originally planned to be a large-animal veterinarian, she's earned a certification from a Virginia-based nonprofit, Animal Welfare Approved, for "meat and dairy products that come from farm animals raised to the highest animal welfare and environmental standards." Testing at Cornell showed her milk to be free of harmful bacteria. She said she doesn't understand why state ag officials are giving her and other raw milk producers such a hard time.

"Our good, responsible farmers deserve more than this," she said. Slapping on labels that warn of "lethal death" and sticking her cows with blood-testing needles doesn't sit right with Kaiman. She works too hard, she says, to know to be "misleading" to customers.

"No one's going to force me to do anything to my cows that I don't want to do to them," says Kaiman. "That's my deal with them."

Kaiman's best milking cows on her Chester farm — followed by several of colorful Jersey cows by local painter Jamie Townsend — since 1999. When they're not in the parlor, the girls are out on fresh pasture or snacking freely around the open barn.

Kaiman has a small processing plant, from which she sells raw and pasteurized milk to cheese makers, restaurants and individual consumers. Customers willing to trek to the farms pay \$10 per gallon for the raw stuff — \$1 more than the statewide average. She is not allowed to sell more than 12.5 gallons a day, according to state statute, but Kaiman says she could do a lot more business. Doing so, she argues, would help her afford to comply with all the raw-milk regulations, she says it's hard to make enough money otherwise.

Customers are not about Kaiman's milk and her farm, in letters on her behalf, customers explored agency officials to restore Kaiman's ability to sell raw milk.

"As an educated consumer of local, organic food, I trust my ability to discern what foods and beverages belong on my table," wrote Annie Fleckman, a Griffin resident and six-year customer.

A Difference of Opinion

The Vermont Department of Health recommends against consuming raw milk — as do both the U.S. Food and Drug Administration and Centers for Disease Control and Prevention. Last month the American Academy of Pediatrics advocated for an all-out ban on raw milk sales, citing health risks that they say are especially grave for pregnant women, fetuses, infants and young children.

Milk sold in Vermont grocery stores has been heated to a specific temperature. That pasteurization process is intended to kill most of the possible pathogens in milk, it both protects against disease and slows spoilage caused by microbial growth.

Raw milk, on the other hand, is completely unpasteurized. Consumers rely on farmers to practice good sanitation in order to keep pathogens out of milk in the first place.



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Parents of Mentally Ill Burlington Man Saw Shooting – but Don't Blame Cops

Remains obtained from the Vermont Attorney General's Office as by here are one of the most tragic aspects of the November 8 death of a mentally ill man in Burlington. Wayne Bruneite's parents saw police fatally shoot their 48-year-old son for refusing to drop a shovel.

After screaming police to their home, Ruthanne and Lawrence Bruneite were the only two civilians to witness the incident, which lasted approximately two minutes.

Their statements to investigators appear to have been significant factors in the decision to charge Burlington Police Officer Brent Nassari and Rhane Thibault of criminal wrongdoing.

"They heard started shooting, and I don't know how many times they hit him, he went down," Lawrence Bruneite told investigators, according to the documents obtained by Seven Days. Lawrence Bruneite said he had often felt powerless to deal with his son, who had started chopping down a tree in their front yard earlier that day and refused to even down "When he gets to that state, the only thing you can do is call the police."

"I don't blame the police," he said. "Something went so bad."

In separate interviews with investigators, he was asked, Asked whether she thought her son would have hit as often with the shovel, Ruthanne Bruneite said, "Yes" but had repeatedly heard the officers tell her not to drop the shovel. "To me, he went towards them, as they were saying that, you know, and he didn't put the shovel down."

— MARK CLAVIS

Burlington Council Sends Sweeping Waterfront Proposal to Voters

The Burlington City Council gave its blessing Monday night to a multi-million-dollar plan for redeveloping Burlington's downtown waterfront. The approval clears the path for the proposal to go before voters on Tuesday Morning.

The redevelopment plan bundles six projects into one and would rely on \$7.6 million in tax-incremental financing, along with other public and private funding sources. At its core, the plan is a \$26 million proposal to convert the Morris Plant into a performance space, rooftop restaurant, "micro-levy" and "maker space."

The city launched a public campaign for the proposal last January. Mayor Miro Weinberger unveiled the final plan two weeks ago — and backed on a contingency plan to the Morris proposal.

That backdrop plan was the greatest source of controversy among mostly enthusiastic city council members Monday. If residents oppose the development package, they'll also be opposing a single alternative, should the Morris renovation not proceed.

The only two council members who voted against the plan — Rachel Siegel and Vince Brennan, both Progressives representing Ward 3 — said they liked the Morris Plan proposal but couldn't stomach the prospect of demolition. (Two other councilors rescinded themselves, citing a conflict of interest.) "It is usually the best two questions asked together as one question," Siegel said. "That we have to say yes to both is just a disaster to me."

Joe Knodell, D-Ward 2, contended that the "all-or-nothing" approach will rally voters around the project, improving



Burlington City Council endorsed a waterfront redevelopment plan.

its chances of success. Brentan solicited resources from the Morris Plant project leaders — Charlie Tupper, a developer, and University of Vermont trustees Brook Crockerberg and Paul Cooke — that their plan was fully sold.

He didn't get it. "Our audience only goes to sleep," Tupper told him.

Weinberger allocated the largest share of TIF money to the project — \$4.2 million on top of \$2.2 million that had been previously allocated to the plan — but the team still needs to raise about \$20 million on its own.

"I can't promise you we are going to succeed. I can promise you we are going to give it a hell of a nobody's business," Tupper told the council.

— ALICIA FRESE

Fired Planning Chief Considering Challenge to Montpelier Mayor

Two months after her firing as Montpelier's planning and community development director, Griswold Hollander says she's seriously considering running for mayor of Vermont's capital city.

"My motivation for running is to continue to give citizens a voice in their future and to make sure their voice is not forgotten," says Hollander, who is collecting signatures to put her name on the ballot and is "tentatively" planning to announce her bid on February 5 — though she says she may still reconsider.

Hollander would face off against Mayor John Hilder, with whom she publicly tangled throughout the fall. After the vote was put on hold in November, Hollander accused the mayor of orchestrating her

ouster because of her outspoken advocacy for public banking. Hilder is a contract lobbyist whose clients include Wells Fargo and Bank of America.

Holler disputed the allegations, saying, "I had nothing to do with it." City Manager Bill Fraser wrote in a letter to Hollander at the time that her dismissal was the result of "miscommunication, dishonesty and poor relations with colleagues and elected officials."



Holler, who was fired after elected to the part-time post in March 2012, announced his plan to run for reelection two weeks ago. He says he welcomes a challenge, but said Hollander might not make the best mayor.

"I think it would be a challenging position for her to be in because of the terms of her departure," Hollander says. "My hope is that we'll run a campaign, though, that would be based on issues that would be important to Montpelier and not personalities, her past personal issues or mine."

Hollander is appealing her firing in Washington County civil court. Ailed

if her candidacy is simply a reaction to her being Hillhouse's secretary. "Well, if I was still working for the city, I wouldn't be running for mayor. But I'm really deeply committed to the work I've done for the city. And I want to see it carried out."

— PAUL HEINTZ

Shoreland Protection Rules Advance in Statehouse

After stoking some controversy between environmentalists and property rights advocates, the Senate Natural Resources and Energy Committee unanimously approved legislation on Friday that would tighten the rules governing shoreland development in Vermont. The bill is scheduled to come before the full Senate next week.



Courtesy: Vermont Agency of Natural Resources

Big picture? The proposed rules are designed to improve water quality by limiting clearing and development along Vermont's lakes and ponds, keeping shorelands more intact would prevent run-off and maintain critical habitat at the water's edge. According to the Agency of Natural Resources, Vermont is the only northeastern state without a statewide lakeshore protection rules on the books.

That may be about to change. The proposed bill — H. 836 — would require permits for certain kinds of development within 200 feet of lake and pond shorelines, for bodies of water greater than 10 acres in size. Among other provisions, the legislation would require cleared areas or exposures surfaces be located at least 100 feet from the water's edge,

prevent excessive clearing, and maintain "vegetative cover" along the shoreline, intended to prevent erosion and filter runoff.

There are exceptions built in, including: Projects under a certain size won't need permits, and towns can take on the permitting process themselves if they design a system "functionally" similar to the state's, landowners would be able to develop a small path to the water's edge and would be able to clear a small area of land within the buffer zone — for instance, for a shed, garage or fire pit, development of agricultural land does not require a permit within the buffer zone, so long as a farmer adheres to best practices as outlined by the Agency of Agriculture.

Sound complicated? That's intentional. Sen. Diane Stedding (R-Chittenden), says lawmakers explicitly wanted regulations written into the proposed legislation, rather than leaving

ANR to write the rules after the fact. But Stedding says she's already heard from people who are trying to direct the complicated, 30-page legislation.

The bill heads next to the Senate Natural Resources Committee — its final stop on route to the full Senate.

Environmental advocates are cautiously optimistic the bill will pass — but they're not happy about its start date of July 1. They worry some Vermonters will preemptively clear their land and earn "grandfathered" status before the regulations take effect.

Stedding's take: "The more everybody knows what the right thing is, it becomes more obvious who isn't doing it."

— KATHRYN FLAGG

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Raw Deal? BY V

Erin Berl, an infectious disease epidemiologist with the Vermont Health Department, says that raw milk was implicated in three 2010 Vermont outbreaks of campylobacteriosis — a gastrointestinal disease caused by bacteria, similar in nature to E. coli, salmonella or listeria infections. One hit a school field trip, affecting around 16 children. There were four confirmed, and another six probable, cases associated with a bad and breakfast. Finally, six inmates at a work camp got sick after drinking raw milk. Berl says no one was sick enough to be hospitalized, though a few patients did seek treatment.

Berl says that most cases of campylobacteriosis aren't associated with outbreaks, they're what the department calls "sporadic" cases — of which the state sees, on average, 156 per year. Berl says that between 4 and 15 percent of campylobacteriosis patients report exposure to raw milk or unpasteurized dairy products. There's no causal link, she says, but it's still a worrying figure for health officials.

Berl is unsentimental. "Don't buy raw milk and don't drink it." There's no meaningful difference between nutritional values of raw and pasteurized milk, she said, and the risk just isn't worth it.

"That's total bullshit," says Harris, the raw milk farmer in Tadesboro.

She and her husband Dean Harris started Family Cow Pastureland in Hinesburg, as operators of the state's largest raw milk dairy; they provided milk for hundreds of Burlington-area families before selling the business last fall. They'd been leaving the farm — from Agency of Agricultural Secretary Chuck Rau, no less — and wanted to buy their own.

The family ended up in Tadesboro, but because "we wanted to live out in the middle of nowhere," Harris says, they had to give up all raw milk sales. They're still milking cows, but they intend to produce no cream, cultured — and pasteurized — butter. Harris says building a business solely around raw milk rarely works unless a major population center with lots of customers, like Burlington, and so they needed to focus on a product they could sell through retail outlets.

"That was the biggest compromise," says Harris. Resorting to pasteurization, for her, meant "letting go of selling the best possible food we could." Pasteurizing milk, Harris says, leads to nutrient breakdown and the loss of enzymes and probiotics, including



It's not for most children and milk lovers.

the loss of approximately 10 percent of folic acid and vitamin B12 and about 30 percent of vitamin C, according to one study. She points to a European report that found a direct link between exposure to raw milk and decreased likelihood of allergies.

As for food safety? Harris has dug deep into CDC statistics on foodborne illnesses and raw milk consumption rates.

"It's a probable food, and sure it can make you sick, but it's not outside the norms of foodborne illness in any way," says Harris.

Between 1998 and 2010, the CDC got reports of 148 outbreaks it attributes to the consumption of raw milk or unpasteurized dairy products. These resulted in 2,394 illnesses, 284 hospitalizations and two deaths.

But what about massive outbreaks of contaminated spinach, cantaloupe or ground beef? Between 1998 and 2008, according to the CDC, produce was responsible for 46 percent of documented foodborne illnesses. Dairy products, both raw and pasteurized, came in at 20 percent.

"It just doesn't seem like to put raw

milk in this whole other category when the data show that it doesn't belong there," says Harris.

Harris's Family Cow Pastureland was the first "two two" raw milk seller in the state, a designation that permits it to sell up to 40 gallons a day and deliver milk directly to customers while meeting stricter regulations, including twice-monthly quality testing.

The farm met all the raw milk standards but Harris said she was still deeply frustrated by the system. The rules required them to distribute their product with "warning labels" that say, "This is going to kill your kid." And they were limited in how much they could sell each day.

"It's double jeopardy," says Harris. "We can show that we have the quality really going, but you still restrict us."

Harris understands the origins of the stigma. In the late 19th century, dairy farms were moving into industrial centers to provide milk for increasing numbers of city dwellers. But they were filthy places, and the milk was very dangerous to drink.

Pasteurization changed all that — but Harris believes that many regulators

don't understand how far farming has come since.

"They are not taking into account that now we know how to clean up farms," she says. Pastureland today knows how to sanitize equipment, keep cows healthy and vaccinate against diseases. "We can farm and we can produce milk in a way that makes it extremely safe without having to pasteurize it."

Kaiman, the Chester farmer, has considered moving to nearby New Hampshire, where state regulations allow farmers to peddle raw milk at markets — with labels that simply read, "Raw milk is not pasteurized. Pasteurization destroys organisms that may be harmful to human health."

But she'd much rather stay where she is — and use Vermont regulations change. Rural Vermont's Stender thinks there's a real possibility.

Ultimately, Stender says, it's a consumer issue. "This is an issue of freedom for informed adults to make their own choices about what they want to eat."

Contact kathy@seawallpost.com

In a Shared Exhibit, a 'Parade' of Handmade Figures Addresses Sharing the Earth

By Amy Lilly



Inside the living/learning center gallery at the University of Vermont is an arresting sight. Paired legs and beaver figurines, averaging a foot tall, appear to march and dance their way toward the entry. Some are recognizably human or animal; others look mythological, with three heads or legs.

The figures are not really moving, of course, but each pair is frozen in a moment of interaction or movement. All 48 or so are arranged on three rectangular pedestals that diminish in height as they approach the door.

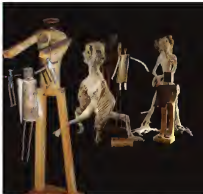
Above them, three more figures — or at least their heads — pop directly from the back wall, suggesting that the scene stretches beyond the confines of this small, windowless gallery. If there were a soundtrack to the show, one might imagine a cellophane din — something like the sound of well-lit itself.

The artists responsible for this busy procession, meet via *Parade of Colours* and *400 Miles of Grand Isle*, call it "Parade: A Collaborative Installation." Each artist's

component also has its own title. Van Fleet's collection of dark, stick-figure-like human and animal shapes, made from driftwood, wood furniture wheels and other found objects from the natural and human worlds, is called "This Section." Moss calls her expressively gestural, monochromatic, off-white creatures, made from handmade sheets paper wrapped around wire frames, "Passing Through."

Parades are already part of Vermont's living fabric — think of *Whispering Willows*'s 500-foot-long display of circus figurines, the pageants devised by *Home and Po* 1991 theater in Glover, and Warren's eclectic Fourth of July parade. Van Fleet and Moss' parade, however, doesn't limit itself to human activity, or even to human time. "Parade" considers planetary time, Earth's existence over eons — a long view that makes the installation fundamentally about the environment.

"The whole history of the planet is ancestral relationships," declares Moss in a phone call. "Everyone who ever



lived, their DNA is still there. To me, they're all confused. They're not animals or plants or people; they're everything at once."

Hence, for instance, her classical sculpture with the posture of the Winged Victory of Samothrace, the head of a highland sheep and an anchoring third leg.

Moss doesn't plan out how her figures will look. Instead, she "let[s] them happen" out of "bits and pieces of dresses and mythological buses," she says. When they emerge, they usually come with a message. "They look at me and say, 'Hey, I've been here. Be kind to the planet and to animals.'"

At the opening last Thursday, Moss read from a statement in which she called that relationship between humans and other creatures not just "ecology" but "morality." "Animals take what they need to survive — we humans take as much as we can — defining the planet, we forget that Earth sustains us."

Some of Van Fleet's figures express that modesty more overtly. "Our food is

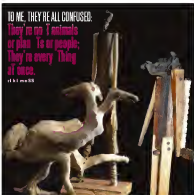
gone someone ate it," reads a message written in cursive on a small blackboard attached to one figure's rectangular body. "We live you die. We eat you survive," reads another. Each of these figures' pairs of "arms" are formed by a discarded fork and spoon.

"A huge amount of space on the planet is now given over to growing food for humans," explains Van Fleet, and mentions an article she recently read in a favorite publication, *New Scientist*, about how China is buying up land in Africa to grow food for its own people.

But most of Van Fleet's sculptures don't have messages inscribed on them. For her, they are vessels of history, as sculいた to create "a dialogue between the human and nonhuman," in she puts it. She creates her figures, like most of her art, from found or recycled objects. "Things kind of jump into my hands," she says.

Rather than altering their shapes, Van Fleet leaves the figures' "stories intact" and manipulates the attitude, motion or emotion they already express.

Short Takes on Film: Doc THE r APY



NO ME, THEY'RE ALL COMPOSED.
They're not animals
or plants or people;
They're every thing
at once.

rick meese

Two of her stick-like human figures, who appear to be chatting, have driftwood heads — one elephant-like, the other robot-like — that are as expressive as Mase's swirling forms simply by virtue of how they're attached. Two ingenious beetles and insects in the show are made from naturally round stones with objects such as metal rings for pinners.

The beetles are placed as if emerging from a shadow cast by a pedestal — an instance of the humor Van Fleet uses to balance her occasional didacticism. Playfulness has been a key to her work at least since her delightful stop action video "March of the Tin Pets" (2002, viewable on YouTube) — one of several parodies Van Fleet has created over her career.

The paintings in this "Parade" create ritual narratives that arise as well as stoke and confound, in one, Van Fleet's figure holds out a childlike bundle, and Mase's appears positioned to catch it. It's no surprise that the two have collaborated before. They first got to know

each other's work in Japan in 2009 as two of four Vermont artists showing in an exhibit related to the UN Convention on Biological Diversity in Nagoya.

Having seen each other's figures in separate shows at the 350 Vermont Climate Change Exhibit in Montpelier last summer and elsewhere, the artists searched for months for a way to show the works together. The Living/Learning Gallery, Mase says, allow of them the latitude to experiment on-site.

Seeing these two artists' visually different but ideologically matched work together is rewarding — but the window of opportunity is brief. "Parade" ends in a week. Somehow, that seems fitting for an exhibit about "passing through." As Van Fleet puts it, "Species have come and species have gone. Change is the constant."

INFO

"The r APY: A Collaboration on Climate Change" sculpture by Rick Mase and Janet Van Fleet through Friday February 7 at the Living/Learning Gallery, University of Vermont, in Burlington; www.education.vt.edu/rapy



Ben Felt harvesting mushrooms

Climate change is no longer just a consequence of the industrial Revolution: it is a crisis against humanity," says one of the talking heads featured in a new documentary called *The Wisdom to Survive: Climate Change, Capitalism and Community*.

That activist spirit infuses the 56-minute film from directors Anne Holmwood and New York-based John Anker. It will premiere this Thursday at Randolph College, under the title *APY*, as part of an ongoing event series devoted to the topic of building a local economy.

The doc features footage of devastated landscapes and determined activists from around the world. Many of the experts interviewed target the destructive linkage between Western consumer culture and global warming: they include Vermonters such as Anne Holmwood, Ben Felt of Montpelier's Whole Systems Design, and whole song experts Roger P. Agre.

Who could well attend the premiere to be followed by a discussion led by *APY* director of the nearby North Vermont Capital Region's Spragueville Action of a local earth, one team will close the program with song.

The film program is the sixth in a series called *Why Build a Local Economy: Community Engagement, Grassroots*, organized by Building a Local Economy in partnership with the Randolph Area Community Development Corporation.

The *Wisdom to Survive* comes with glowing blurbs from academics such as Tom F. Driver, a professor

emeritus at Union Theological Seminary, who writes that "better than any other film I know it makes clear that our profit-oriented growth economy has caused the climate catastrophe and cannot itself rescue us from disaster."

Sounds pretty bleak, but some organizers *also* *also*, says the doc has a hopeful side: in a press release he recommends that locals come prepared to challenge yourself about where and how you respond in your life... and turn it into engagement."

The First Unitarian Universalist Society of Burlington has embarked on its own mounting series of socially conscious screenings. The selected doc, *highlight* (monogamous) groups in Vermont today, including people struggling with hunger (A Piece of the Table), depression (Depression: Out of the Shadows), and spirit's wisdom (Local Wisdom: New & Old), The Hungry Heart). Each comes with a discussion led by a local expert.

see Got It? 15-16

INFO

The Wisdom to Survive: Climate Change, Capitalism and Community Thursday, February 20, 7:30 p.m., at Chamber Center for the Arts in Randolph. Donations accepted, but not required. *A Piece of the Table* with discussion led by Hunger Free Vermont Friday, January 20, 7 p.m., at the First Unitarian Universalist Society of Burlington. Fee: \$10 for adults, \$5 for children through February 14. www.rapy.org

A Cartoon School Fellow Talks About Her Graphic Memoir, *Life in White River Junction* and Psychics

By JIAN CHEN and WEI LIU

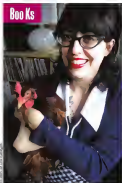
as a kid, cartoonist **Micko** **Dono Dono** was always told her father had died of colon cancer. It was a lie she believed right up until her 22nd birthday, when she was given a suitcase with a pay check as a birthday gift by her real father.

In Georgia's sparse, black-and-white rendering of the scene, which opens her award-winning 2013 graphic memoir *Colling Dr.*, Laura first psychic informs Georgia that her father is definitely alive. The revelation, later confirmed by Georgia's sister, catalyzed a five-year period of truth seeking for the noted cartoonist, who is currently living and working in White River Junction as the 2018-2019 fellow at the author's fiction residency.

"I tried to tell as many stories as I could, as honestly as I could, so that people could identify with the experience," says Georgia, now 23, of the scenes she drew up from that period and crafted into the book last year.

Life: *When a husband's 2006 graphic memoir Fox Hunt, Georges' book is raking in positive reviews across the board. And it's earned her fame in high places: MSNBC's Rachel Maddow, for one, says in a book blurb that *Callie & Lewis* is "an engrossing, lovable, smart and ultimately poignant trip through a harrowing emotional bottleneck to family life."*

At the time of her encounter with the psychic, Georges was living in Portland, Ore. She was dating someone but close to



with her Midwestern family, and working as a karaoke jockey at a dive bar. The book flashes back to revealing moments from her younger years: her family's moves, encounters with various stepfathers, absences from school and chronic constipation (perhaps triggered subconsciously by the trauma of

the "colored women" lie, the book hints). It's a coming-of-age story that touches on themes of love, beauty and identity far beyond the search for the truth about her father. Georges' interactions with her put her romantic partners and her willful, severe, initially homophobic mother form the backbone of the story.

She did. Making comes about her life but George's creative and therapeutic outlet of choice since early childhood. "I started making astrophysical stims and stories when I was 13 years old in Kansas," she says. "I was doing comes about myself and my dog and the things that I did during the day."

Georgescu-Roegen was "getting into trouble for running out of paper and drawing on the walls," occasionally creating inappropriate or racist material such as "an illu-

I tried to tell as many stories as I could, as honestly as I could, so that people could identify with the experience.

Allen L.E. Cohen 2000

Parts of *Calling Dr. Laura* were first published in Georges' zone (*Unwinnable Summer*, launched in 2000), including the trailer anecdote, in which Georges calls the caging-core native talk-show host for advice.

trated poem for my mom, because I had this idea that women liked to be told they had big boobs." Georges first got the idea to draw for a living when she ordered her first muse online. It cost a dollar, and when it arrived she was initially devastated to find that it was terrible. Then she recognized an opportunity: "Why couldn't I be the one selling those dollars?"

"I was obsessed with things that were personal and that dealt with trauma and family relations," Georges adds. "I took for granted that I was sitting on a giant story that one day I could tell."

Years later, when creating *Calling Dr. Lopez*, she stayed faithful to that mission.

Lit NEwS: Go ING GEEk

Author readings in literature tend to spotlight "literary" fiction: the kind of realistic, contemporary work that appears in journals like *Granta*. But, as fans of science fiction and fantasy will be quick to point out, stories about time travel and postapocalyptic living can be just as artfully told as tales of time stress and disorders. These days, those once disrespected genres run the gamut from pulp space opera to the literary sophistication of China Miéville or Margaret Atwood.

World's 15 Greatest 100 of America's greatest
 found in just one place: **the table**. 71

establishing opportunities for serious fans of science fiction, fantasy and horror to meet and well, geek out. This Saturday brings gMS third reading in the space of a few months. Vermont Science Fiction & Fantasy is back.

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

The six authors showcased run the gamut too ~~from~~ *back* of Theford Center is a frequent contributor to prominent genre mags such as *Analog*, *Science Fiction*, *Real*, *Center* a Vermonters who recently returned to the area. has a pit time travel trilogy called *So Close to You* published by *HarperCollins*. I like this book will

appear in July). Local radio DJ [online](#) (some of the Point has self-published a slew of space adventures, graphic novels and podcasts) + [YouTube](#) and [Twitter](#) enable both local MFAs from the Point to radio Geoff Fink's new Software engineer + [Web](#) Fink's web site Fiction that tends to involve lost architects and try to [disappear](#) some."

More 'Tiny subversions' are sure to happen at a reading held on Thursday by ~~reclusive Milton~~ **reclusive Milton** at the The Writing Center will bring six poets to Birmingham's arts riot, including ~~the future~~ **the future** ~~the~~ **the** editor of *Green*



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Dorjee (Jen Chen, 1945) *Manu Loo, 2010 Mixed pigment on canvas 65 1/2 in. x 31 1/2 in.* The Shelby and Donald Rubin Private Collection

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"I included a lot of embarrassing things [and] things I wasn't proud of," Georges says. "I wanted to have some kind of intimacy with readers that way, so I hope that intimacy and vulnerability helps real people and makes them have stakes in the characters."

The cartoonist has been in Vermont since receiving the prestigious annual fellowship at the cartoon school. As a fellow, she works with students on individual projects and has a studio and an intern to help with her own, like first board of CCS from Portland cartoonist friends who had themselves visited, taught or held fellowships at the school and spoken highly of the experience.

"From what I heard — and this has proven true — it's a love of cartooning energy and creativity," Georges says. "Vermont is a great place to hauler down, get snowed in and get some serious writing done."

In fact, she's completed a 2004 annual calendar, has "met some after heroes," is about to launch a community "punk anime" (aka "Huanerhua") class, and is working on a second book proposal. The new book, too, will begin with a psychic, Georges reveals — this time, an animal whisperer. ☐

INFO

Order *Dr. Lucas A. Synaptic Memory* by Nicole Georges, Houghton Mifflin Harcourt, 280 pages, \$16.95, [nicolegeorges.com](http://nicolegeorges.com/cartoonistsday.org)

Mountain Power and New Hampshire journalist-turned poet Archie Morton. **MARK BRISQ FOLK** (with Jossy) will provide music.

MARGOT HARRISON

INFO

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SEVEN DAYS



Dear Cecil,

I came across your column on what zero means on the Fahrenheit scale. You blew it. You said that, unlike 32 or 212 degrees, zero degrees corresponded to nothing in nature — it was merely an arbitrarily assigned number. It isn't. It's the temperature at which seawater will freeze. Of course it's an approximation, because the freezing point of salt water varies based on salinity, but zero degrees is a rule of thumb. I'm not playing gotcha here — just battling misinformation wherever it rears its ugly head.

Richard Forte

Then let me assist you in your bawls, Richard. You're wrong.

I admit you've got a lot of company. Wikipedia takes your side, as does at least one college physics textbook that close examination makes it reasonably clear the scientist explanation derives from a misunderstanding of the evidence.

In my 1989 column I explained that Daniel Gabriel Fahrenheit, the father of the Fahrenheit scale, based his system of temperature measurement on two earlier scales devised by Danish astronomer Ole Rømer. Rømer, I said, had set zero arbitrarily — his main consideration was that it was colder than the temperature ever got in Denmark, because he didn't like using negative numbers in his weather logbook.

Rømer's scale had 7 1/2 as the freezing point of water and 22 1/2 as body temperature, in those days called "blood heat"

To get rid of the relevant fractions, Fahrenheit did some multiplication, eventually winding up with 32 as the freezing point and 96 as body temperature (locking point initially didn't figure in his scheme).

I said that when Fahrenheit was set to demonstrate his system to London's Royal Society in 1724, he worried it would look odd if zero on his scale was untethered to reality, and that had to connect a rationale. Here's what he wrote in the paper he presented:

"The division of the scale depends on three fixed points, which can be determined in the following manner. The first is found in the unobscured part or the beginning of the scale, and is determined by a mixture of ice, water and salt ammoniac (ammonium chloride), or even sea salt."

The "or even" part (the original Latin phrase is *vel etiam* [and/or]) is a giveaway

— the freezing point of seawater was an afterthought. Fahrenheit underscores this as he continues:

"If the thermometer is placed in [the water-salt-ammonium chloride] mixture, its liquid descends as far as the degree that is marked with a zero. This experiment succeeds better in winter than in summer."

Think what this means. The method supposedly used to determine zero on Fahrenheit's scale doesn't always work. Who would be foolish enough to invent a temperature scale that wouldn't permit thermometers to be reliably calibrated? In contrast, the freezing point of fresh water, as manifested in an ice-water mixture, is constant for practical purposes, making it a dependable benchmark. It seems obvious the ammonium chloride/seawater procedure had been invented after the fact to provide a physical correlate

for a point originally chosen for other reasons. But you needn't take my word for it. In a letter Fahrenheit wrote to a patron on April 17, 1729, he says that when he visited Rømer in 1708, he found several thermometers being calibrated by standing in water and ice. These thermometers were then heated to body heat, and "after [Rømer] had sorted these two points on their old, half the distance added between them was added below the point of water and ice, and the whole distance was divided into 22 1/2 parts, beginning at the bottom with 0, arriving thus at 7 1/2 for the point of water mixed with ice, and 22 1/2 for the point of blood heat."

There you have it. Fahrenheit, following Rømer, simply determined the distance between the marks for the freezing point of water and body heat on his glass thermometers (14 degrees, in the scale he would ultimately develop), measured off half the distance (32 degrees) below the freezing point and called that zero.

Recreating this story is a 1995 article, R.J. Soden of the U.S. Naval Research Laboratory writes "The zero on this scale

had no fundamental meaning, following the tradition of others who preceded him. Fahrenheit chose to define a zero below the coldest temperature likely to be encountered by everyday use of his thermometers."

As I said,

To be fair, Fahrenheit wasn't the only early scientist to come up with quirky calibration procedures.

- Robert Boyle proposed that thermometers should be calibrated to the temperature of congeling instead of
- Joachim Dalziel suggested pegging thermometers to the freezing point of water and the melting point of butter.
- The Encyclopedia Britannica thought a useful point was "water just hot enough to lay wax, that swims upon it, begins to congelize."

At least these benchmarks were practical. Try calibrating your thermometer using the standard proposed by 19th-century Scottish astronomer Charles Piazzi Smith, who submitted a scale set to "the mean temperature of the King's Chamber at the center of the Great Pyramid of Giza."

Well, great idea, Chuck. On the other hand, read trip!

INFO

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WTF?

Walking up Marble Avenue on a recent 35-degree morning, I noticed a parked car idling with no one in it. Presumably the owner didn't want to get in a cold car to drive to work. On St. Paul Street, another car was idling. This time the driver was inside, absorbed in texting. Near Main St., I saw one of those bright-red no-idling signs ("Idling pollutes and is illegal"), erected in 2007. Next to it, a truck was idling while the driver made a delivery to a nearby restaurant.

WTF? If it's illegal to idle in Burlington, why are so many people doing it?

A Burlington ordinance passed in 1990 limited idling to five minutes, but only April through October; idling in colder months was given a pass. In its early years, the ordinance was never enforced. By 2007, with a growing awareness that greenhouse gas emissions were contributing to climate change, Burlington's Progressive city administration under then mayor Bob Kiss breathed new life into the idling ban.

At an April press conference that year, Kiss along with police Chief Tom Treonbly and other officials, called for an "idling-free Burlington." At the time, the fine for a violation was \$45. Treonbly said at the conference he hoped that, with increased citizen awareness, "enforcement won't be necessary."

In late 2009, the Public Works Commission substantially modified the ordinance. The idling limit was reduced to three minutes and the winter exception was removed. The fine, however, was lowered to \$10. Exceptions were made for refrigerated trucks, vehicles awaiting while being repaired, work vehicles requiring or installing equipment and situations involving "the health or safety of a driver or passenger."

The state has also taken action on idling. In 2008, after a campaign initiated by Richmond middle schoolers, the Vermont School Bus Idling Rule (Act 48) was instituted, limiting idling to five minutes on school grounds. This year, on May 1, Act 57 will take effect, prohibiting the "idling of motor vehicles" statewide. It specifies a five-minute limit and has a larger list of exceptions than does Burlington's ordinance.

Why is idling a big deal? Because it has a demonstrated negative impact on

Whatever happened to Burlington's ban on excessive car idling?

health, the environment and the economy. The Centers for Disease Control and Prevention records Vermont's adult asthma rates — exacerbated by exhaust gases — as the highest in the country, with rates for children not far behind. Recently, the U.S. Department of Energy reported that unnecessary idling in the United States wastes six billion gallons of fuel annually and emits particulates (from diesel engines), nitrogen dioxide, carbon monoxide and carbon dioxide. A 2009 study from Vanderbilt University found that idling alone accounts for 1.6 percent of total U.S. CO₂ emissions. "Much of this idling," the authors noted, "is unnecessary and is economically disadvantageous."

The study further stated that "a one-minute decline in idling among the estimated 57 percent of Americans who hold inaccurate beliefs about [idling] would reduce CO₂ emissions by roughly 8 million tons annually [and] eliminate the need for 903 million gallons of gasoline per year."

The researchers concluded optimistically, "Motor vehicle idling among individual private citizens is one behavior that may be amenable to large-scale policy intervention."

So have Burlington's "interventions" made any difference? Idling citations by the Burlington Police Department have been infrequent over the years. In 2010 Chief Michael Schirring said that the idling ordinance is not "high on our radar." While city parking officers wrote 55,689 tickets in Burlington in 2010, according to SPD records, idling citations over the past seven years totaled 81, including only eight last year.

Parking enforcement manager John King tells Seven Days that his officers "don't see a lot of violations that meet the three minute time span." Does this mean the violations aren't happening or that the enforcers of the ordinance don't have the time — or the motivation — to "see" them? Bruce Bennett, spokesperson for the police department, points out that often violations of the ordinance aren't clear-cut: "We address more more violations than we issue tickets for," he says. "It all comes back to education."

Former mayor Rick Kiss thinks that the ordinance has always served just "to reinforce common sense" about idling. Jennifer Green, the city's sustainability



coordinator, asserts that the ordinance is there primarily to "offer an educational opportunity," but admits, "we can do a lot more to use it."

Mary Sullivan, communications coordinator for the Burlington Electric Department, was a key advocate for the 2009 ordinance changes and a member of the committee that helped draft the city's new Climate Action Plan. She regrets the number of vehicles that she still sees idling around town. "Despite the signs, [people] seem unaware that it's illegal to idle in Burlington," she says.

Mayor Mira Waisenberg agrees that the city could do more. "There are far more significant steps that can be taken to address — transportation-related greenhouse gases in Burlington," he tells Seven Days. However, none of the steps he suggests (more electric vehicles, less circling for parking downtown) directly addresses the idling problem.

City Councilor Rachel Siegel is a little more blunt: "Without meaningful action on climate change, all the other issues before us — even violent crime — will be

overlooked," she says.

Burlington's climate plan indicates that cars, trucks and buses produce 50 percent of the city's greenhouse gas emissions. That's a 24-percent increase since 2007. Granted, there is no way of knowing how much of that can be attributed to idling. But observable evidence around the city — and the police department's own statistics on lack of enforcement — suggest that the message on those red signs isn't really getting across. ☐

INFO

There will be a screening of the *David* movie on Monday, February 15, 7 p.m. at Perkiopark. Perkiopark is at Champlain College in Burlington. Q&A will be in follow with filmmaker George Pakenham as well as representatives from state (Perkiopark) and the city of Burlington. In discussion and idling effects: www.burlingtonvt.org

covered, or even just about something? Or maybe burning question to ask? www.burlingtonvt.org

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Drug Crimes

I go on without saying that in despoiling his entire State of the State address, Vermont Gov. Peter Shumlin was charging the subject.

"The state of our state is strong and growing stronger," he said. Jobs are coming back, home prices are up, unemployment is low. "Most people" he means "are hopeful and optimistic."

In fact, Vermont is in a stubbornly sorry state. Yes, jobs are coming back, but largely in low wage sectors such as service and retail. Housing is unaffordable to many, so homelessness is rising. Unemployment is down because workers are giving up looking for jobs and dropping out of the labor force.

Optimistic! You tell me.

It's understandable that the chief of state would like us to think about something else. But if you're going to drug situation from the sickly elephant in the room, you're got to choose your distraction carefully. You must win not just the minds but the hearts of the public. You must, in short, scare the bejesus out of them.

Your plague of choice must be big and growing. A 770 percent increase in this, a 180 percent rise in that — Shumlin ricked off the statistics.

To solve the puzzle of a massive problem that almost no one has noticed, you should describe the scourge in dander time — opiate addiction is "bubbling just below the surface."

Beyond invisible, it must be stealthy and menacing. "Addiction comes at people insidiously," the governor said. Before you know it, recreational drug



taking "desolves into an uncontrollable, unrelenting addiction... a lifetime battle," accretions to the death.

Incomprehensible, awful, stronger than human will, the enemy must strike at the innocent and defenseless — "our children," "Vermont families" — and strike indiscriminately. At his speech, Shumlin showcased Dr. Dan MacIsaac, a recovered addict and prominent subject of *The Hungry Heart*, Vermont filmmaker Russ O'Hanlon's doc about Dr. Alanna pediatrician Fred Heilman and the opiate-addicted kids he treats. Dr. Heilman is the handsome son of a loving farm family. The governor also mentioned Will Gates, a University of Vermont science major and skier, "born to opportunity" dead of

an overdose, Benton — in a phrase that could have been plucked from *Reign of Madness* — "sleazebill."

But the most important criterion for a politically profitable crime is this: Culpability cannot reside anywhere near you or your policies.

Among blame-free catastrophes, natural disasters can't be beat. Terrorism and pedagogy run close seconds. But for reliable bipartisan panic production, you can always count on drugs.

Drugs are threatening to the Native Americans, especially to the aging Indian soldier, a moral and physical corruption struggled into Eden — from "Boston, New York, [and] Philadelphia," said Shumlin. Drugs are the Other. They are

not "our" fault — or, if you're the governor, not my fault.

Or so he'd like us to think.

To begin with, as *Seven Days* reporter Mark Davis wrote recently, that galloping epidemic is hyperbolic at best. The nearly eightfold increase in addicts showing up for help in getting clean is "astounding, not just to a surgeon's demand... but also to an overstressed supply of treatment" in the state. In plain numbers, the doubling of heroin deaths in 2013 — from nine to 17 — is matched by an almost identical drop in prescription opiate fatalities, from 46 to 39. And all these breakers and shifts, the crimes addicts commit to fund a fix? Those, too, "have steadily declined in Vermont since 2006, according to federal statistics."

As for dealing and possession, Max Schiller of the Vermont Center for Justice Research told Davis that drug arrests reflect enforcement activity "they aren't a measure of actual crime."

In fact, national and global data show that if there are now more prescription painkillers on the street, they're simply replacing other drugs. Heroin gives way to cocaine, crack to meth. And over the long term, the percentage of addicts in a population remains steady, closely correlated with mental illness.

Opiate addiction is not a grapple-mobable from Philly period outside the bars. According to a 2006 report from the University of New Hampshire's Carney Institute, in virtually every category of illicit drugs, abuse among rural people ages 11 to 25 equals or exceeds that of their urban counterparts. Less educated and unemployed youth turn to heavy

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Anonymity and self-expression may seem incompatible, yet both are concepts that run through art and identity. "Anonymous Contemporary Tibetan Art" These are words not previously seen in Vermont, or indeed in most of the world. Such a surprising and revolutionary To some viewers — particularly traditional Tibetans — the words may be shocking, outrageous, sacrilegious. But not necessarily for the reasons Western art viewers might expect.

Opening next week at the University of Vermont's Fleming Museum, "Anonymous Contemporary Tibetan Art" consists of paintings, sculpture, photographs, installation and videos by nearly 30 artists. They responded to a call by Tibetan artists by guest curator Rachel Poirier Wengrist, senior scholar to the Bishop and Donald Rubin Foundation. Most of the works are now part of the Rubin's vast collection of traditional and contemporary Tibetan art, much of which resides in their eponymous museum in New York.

What visitors to the Fleming should know first about "Anonymous" is that the works except the videos are, in fact, anonymous; rather, they are attributed to individual artists. That practice alone is new and radical in Tibetan culture.

Such a tradition may be hard for viewers to grasp in the United States, where individualism is respected and celebrity worship is practically a national pastime. But Tibet has a long history of classical artworks that were unsigned by their makers. The thoughts, attitudes and used paintings familiar to many in the West are created for a spiritual purpose — to assist viewers on their path to enlightenment — and not, as Wengrist puts it in a phone interview, "to decorate the walls of a home."

The concept of the self, let alone the "self," is just not a thing. Yet for more than six decades, the notion of "traditional Tibetan" has been under siege — politically, culturally and geographically. It began when the country was forcibly incorporated into the People's Republic of China. In 1951, its government dissolved. Since 1959, the country's spiritual leader, the 14th Dalai Lama, and thousands of other Tibetans have fled exile in Dharamshala, India. In what is now called the Tibet Autonomous Region, Chinese authorities repress



At the Fleming museum, a rare exhibit of contemporary Tibetan art flouts anonymity

BY PAUL A. PAI STEIN

indigenous culture, language and religion. As Wengrist notes, "Tibetans live under pretty extreme circumstances. They have to register in internet cafes, they carry photo-anything and many have lost their passports."

Those in diaspora witness the continual dilution of Tibetan culture — less vibrant, but inescapable — as they assimilate into other countries.

Is it any wonder, then, that Tibetan artists have begun to rebel against a forced "anonymity," claiming not only their individual identities but a collective cultural one? What does it mean today to be Tibetan? How can a people resist the repression of its traditional while so modernly inventing new ways of being in the 21st century? What does "home" mean for the 200,000 odd Tibetans outside the country? The tenacity and anxiety of displacement are powerfully reflected in "Anonymous." Do we prize, protect, courage and innocent self-awareness.

SHOWING

"Anonymity to initiate a dialogue about the role of identity and self-expression in contemporary Tibetan art, 'Anonymous' is a poem that for the exploration of this changing attitude," writes Wengrist in the show's catalog, actually a substantial and engaging hardcover book. "Will contemporary art be able to formulate a visual language that bridges Tibet's tradition with its evolving modern context?" she asks rhetorically. "Is it possible for both anonymity and self-expression to be reflected in artists' intentions as they respond to their world?"

The pieces in "Anonymous" — by artists living in Tibet, India, Nepal, Switzerland, the United States and Australia — indicate just how far their creators are willing to push in their efforts to answer those questions.

The mere presence of the word "contemporary" in the exhibition's title signals something unusual, then, as just the second show in the U.S. to focus on new artists who by Tibetan. The first, "Tradition Transformed: Tibetan Artists Respond," featuring nine artists, launched at the Rubin Museum in 2010 and traveled to two other venues, including the Hood Museum at Dartmouth College. Similarly, "Anonymous" will appear in three museums, the Fleming is its second stop.

Wengrist, who curated both exhibitions, says she is delighted to get this one to Burlington, which is home to a relatively large community of Tibetans. Vermont is special to the curator for another reason: She has a number of relatives here and has been welcoming residences for Tibetan artists at the Vermont Studio Center in Johnson for "many years," she notes.

The Fleming's staff aims to engage the local Tibetan community, as well as other viewers, with a series of associated events that include artist talks, performances and a film "Anonymous" will give them all plenty to think and talk about.

The first painting to greet visitors in the Fleming's East Gallery has a familiar resonance and title. But this 2011 "Stone East" is an update of the Renaissance-era original, an "encrypted self-portrait" by a female artist named Dardim that uses a surrealist Tibetan style to express feminist and environmental concerns. Created with traditional, hand-painted colored mineral pigments, the 20-by-20-inch painting casts its Maria Lisa figure in floral pink, her large, beaded eyes bright blue. A sort of shadow of classically painted cloud formations surrounds her, and the background is a field of orange.

THE TUMULT AND ANXIETY OF DISPLACEMENT ARE POWERFULLY REFLECTED IN "ANONYMOUS." So are pride, protest, courage and naivety. Self-awareness.



Photo: Laura Jay Graham

Other black-outlined clouds seem to float over the figure, as three exotic birds hover around her, and seven unaturally colored fish swim by at the bottom of the canvas. There's a lot going on here, and the painting is drop-dead pretty. But the focal point is Marie's white face mask—which helps us to grasp that those clouds are actually soap. The wall text informs us that these symbols "articulate the artist's concerns with the destruction of the Tibetan landscape in the wake of China's rapid industrialization." Wingmont confirms that the air in the artist's home of Lhasa has become quite bad, and face masks are an increasingly common sight.

Dedron, 36, is one of Lhasa's few female artists working in a contemporary style. She is one of just two women in "Anonymous." The other is French-born

Marie-Dolene Chophel, 29, who currently splits her time between Paris and New York. Her work could not be more different from Dedron's.

"Women," executed in oil paint, enamel, marker and spray paint, conveys the topography of the lost country of Chophel's Tibetan father. The artist has transcribed outlines of the Himalayas onto canvas and filled in the shapes with white paint. This is lost over a computer-generated "sea" whose rigid red lines imply contamination. Beyond are dark, swirling clouds. The minimalist work is glossy, no symbolism unmistakable.

The artist Jhamgon, 42, lives in Lhasa, apprenticed under a master thangka painter, and studied computer science and Chinese literature. His work "Mr. XXX" addresses another way in which

Tibetans experience a loss of identity: the 1960 issued passport. His large-scale mixed-media work on canvas contains a replica of such a passport, indicating what the Chinese do with Tibetans' traditional single name. That one is listed as "no-name" and "XXX" appears where a first name would go. [TNU] Her first name, unknown," is also used. These iconographic stand-ins serve to "blur identity," writes Wingmont, rather than clarify it. Jhamgon further represents distortion by replacing his passport photograph with a metallic, robotic-looking head of Tara (the female bodhisattva or Buddha) that is open on her left to reveal nothing inside.

Norse, age 30, also lives in Lhasa and works in a variety of media to address topical issues including environmental degradation, overpopulation, alcoholism among the



"The World Above" by Norse

young and the search for identity in a mass-media-influenced world. The diversity of his interests and artistic forms is reflected in two distinctively different contributions to "Anonymous." The bio of figures in the chronogram photograph on the cover of this issue depicts three characters—"Auto Man," "Big Brother" and "Prayer Wheel." Each figure's face is obscured, with a metal mask strips of newspaper and brocade, respectively. The portraits are simultaneously amusing and chilling.

Norse's installation "Zen Meditation" is serene yet quietly beautiful. Six dark red monks' robes sit inside metal trapezoidal frames arranged in a neat row. The soft fabric of the robes keeps them partly propped up, as if a discarded body re-emerged within the folds. Suspended in front of each frame are Chinese currency, scriptures and butter lamps. The three but-not-there "figures" inspire both reverence and sorrow for something lost.

"Anonymous," despite its weighty themes, is not without humor. At least, American pop-culture images, such as Mickey Mouse, Shark and Marilyn Monroe look funny in the context of classic Tibetan forms. To a religious or artistic traditionalist, however, such depictions smack within the exacting asymmetry of a Buddha head (in "Faces of the Buddha," by Ang Sang) may appear bothersome at best.

These are but a few of the works and viewpoints expressed by the artists in "Anonymous," each expressing an identity that seems a hybrid of old and new, traditional and radical.

As for the show's unendingly ironic title, Wingmont says that was unplanned. She had invited artists to participate in the exhibit without using their names and was surprised when they chose to identify themselves. "I thought it would liberate artists to express themselves freely," she says. "But no one jumped at the chance to be anonymous." ☐

INFO

Anonymous: Contemporary Tibetan Art Through June 22 at the Peking Museum Art, University of Wisconsin, in Burlington Reception Wednesday February 8 5-8:30 p.m. Free and open to the public. For info about programming related to this exhibit visit www.pekingmuseum.org



From the Himalayas to the Greens

Kalsang Gyatsang, Gesar Tenzin

It's minus 2 degrees Fahrenheit as Kalsang Gyatsang Gesar Tenzin forges across the snow-covered parking lot of the G.G.T. Tibet Inn, the 21-room motel on Shelburne Road he's owned for 14 years. On this bright and frosty cold morning, three flags — American, Canadian and Tibetan — crackle in the stiff wind.

Once inside, the South Burlington innkeeper blows into cupped hands, unlocks his office door and fishes a warm smile to a reporter. G.G.T. — who prefers to use the acronym rather than his long last name — was born in a tiny Himalayan village in eastern Tibet. "Gyatsang" means "lord of the snows" in Tibetan, but G.G.T. confesses he's no fan of Vermont's recent Arctic-like weather. "It was minus 34 when I woke up today," he exclaims. "Never this cold in Tibet."

G.G.T. finished two semesters in a short year to his adopted "land of the snows." He was one of the first three Tibetans to arrive in Vermont in February 1993. Under the 1990 Immigration Act, 1,000 Tibetans living in exile in India, Nepal and Bhutan were chosen, via a Tibetan lottery, to receive U.S. visas. In 1993, Vermont became one of 25 northeastern states in the United States. However, unlike other immigrants

who came to Vermont as refugees, the Tibetans were deemed "displaced persons" and hence received no financial support from the U.S. government. Instead, Vermonters had to create a private nonprofit, Burlington's Tibetan Renaissance Project, to help them get established.

Twenty-one years later, Vermont's Tibetan community is thriving. The community includes 37 families and about 350 people, most of whom still live in the Burlington area. Some work in entry-level jobs typical of new immigrants — house-keeping, custodial work, food services, assembly-line manufacturing — but many others have moved on to professional careers, including nursing, computers and, like G.G.T., entrepreneurship.

"They're homeowners; they're holding down one or more jobs and they're sending their kids to school," says Gerry Hume, who cofounded the Tibetan Renaissance Project two decades ago. "A family very here has two cars, a house and money on the bank. So it's a very successful community."

But some local Tibetans lament one missing aspect of their former lives: a communal gathering place where they can chant, pray, circumambulate or just drink tea and talk. They lack a community center

Burlington-area Tibetans reflect on life in exile

BY KEN PICKARD / Photo: SYBIL McARTHUR SEN

of their own at which to hold weddings, celebrate birthdays or offer classes in Tibetan language and culture. Some further express an ambivalence about being welcomed in Vermont yet feeling like strangers in a foreign land, far removed from their ancestral home land and the 14th Dalai Lama, their political and spiritual leader.

Other Tibetans, like G.G.T., are as firmly rooted in Vermont as any mainstream immigrant. His most likely is a drama of sorts to the 46-year-old's adopted country. On the walls hang framed letters from Sen. Patrick Leahy and former government officials, including president Bill Clinton, governor Howard Dean and Burlington Mayor Ruth Clowrie. Also displayed are letters of congratulations from the Tibetan Central Administration (Tibet's official government in exile) and G.G.T.'s annual cartoon contests.

Behind the front desk are his family photos, where G.G.T. lives with his wife and 8-year-old son. Along one wall, beside a large-screen TV, sits a traditional,

carefully carved Tibetan Buddhist display of Buddhist objects, photos of "Tibetan spiritual leaders and an electric 'barnard flame.'" On another wall hangs a large, monochrome photo of the Dalai Lama, whom G.G.T. has met several times, including during His Holiness' 2013 visit to Middlebury College.

G.G.T.'s story is a good one: many Tibetans in exile. Born in Khum, Tibet, he spent most of his youth raising yaks, goats, sheep and cows but never ventured far from home. At 18, upon the death of his grandmother, G.G.T. convinced his parents to let him travel to Lhasa to pray at a Buddhist monastery. He journeyed four days across the mountains in an open-bed truck until he reached the ancient city. "Nothing but also many" he recalls.

G.G.T. played on a one-month stay but remained much longer, against his parents' wishes. In 1988, shortly after China's Tiananmen Square uprising, he attended a demonstration to protest China's occupation of Tibet. There, he was photographed by the Chinese army.

"After two or three hours, Chinese soldiers come and start shooting people," he recalls. "Everybody run, run, run!" GGT hid in a corner and saw a woman get shot in the back. She pleaded for his help, but GGT was too frightened to go back for her. "The army was coming behind me. I was so mad," he says.

After GGT escaped, he and another Tibetan fled on foot across the mountains into India, where he lived for the next three years. Later, he was offered an opportunity to move to Switzerland but declined, remembering how his grandfather often spoke of his desire to see America.

Upon his arrival in Vermont, GGT spent five years working two jobs, seven days a week, at Vermont Teddy Bear Company and as a dishwasher at the Remède Inn in South Burlington. By 1998, he'd saved enough money to buy a small house on Rose Street, and he brought his first wife and sons to Vermont. He's since sold and bought several other properties, including the inn, which he acquired in 2000.

Unholy mom: Tibetan in role, GGT was able to return to Tibet to see his elderly parents. It was 2008, shortly before the Olympic Games in Beijing, when China briefly eased travel restrictions to Tibet. GGT hasn't returned since and doubts he'll get another chance.

"I'm happy here with my life. I can't leave that," he says. "But when I think of Tibet, I'm very sad."

Palden Dargpa's experiences as a Tibetan immigrant are quite different. The 33-year-old Burlington resident has lived in the States since 1990, when his family moved here from southern India. His father was one of the lucky 1,000 Tibetans chosen for a U.S. visa in the early 1990s. Once he became a U.S. citizen, he sent for his wife and kids. In all, it took more than five years to reunite the family. Dargpa, who attended Burlington High School, now works as a sales manager at a Himalayan restaurant on College Street. Born in southern India, she's never visited her parents' homeland. In fact, before arriving in Vermont, she'd never even seen snow.

Dargpa briefly relocated to Seattle for six months, but soon realized big-city life wasn't for her. Now engaged to be married, she says she'll likely stay in Vermont.

"Now that my whole family is here, I don't feel like missing anyone," she says. "I love it here now."

A few blocks up the street, fellow Tibetan Magnus Tenzing quietly runs up and sells off the stewards of Burlington's Memorial Auditorium. Dressed in a wool cap, black moccasins, weathered boots and a Burlington Parks and Recreation hoodie but no gloves, Tenzing greets a reporter with a big smile and leads the way upstairs to the building's warmest spot on the left.

The 32-year-old Tibetan has lived in Vermont only since 2011 but speaks

impeccable English. Last year, he was elected president of the Tibetan Association of Vermont, a post that brings no salary but plenty of responsibilities, he says. Those include finding places for Tibetan gatherings such as prayer vigils, which are held whenever someone dies in Tibet from self-immolation. Since 2006, at least 125 Tibetans have taken their own lives this way to protest the Chinese occupation, says Tenzing. "This time in Tibetan history is a very sad thing."

He has only vague recollections of his childhood in Tibet. The third of eight children, Tenzing lived there until he was 8, when his parents smuggled him into India. What he remembers best from that arduous journey is being forced to stay hidden beneath the seat of a truck for hours.

"That was very uncomfortable. I couldn't move. I just had to stay there," he remembers. "I can still see the face of my father — the grief, the sadness, that he has to do that for me. That moment is one that I never forget."

Now, the Dalai Lama Does N't belong to tibetans or nny. HE BELONGS TO THE WHOLE WORLD. *by Anurag K. Singh*

It was years before Tenzing ever heard from his relatives again. Like thousands of other Tibetans who, he was raised in the Tibetan Children's Village... a boarding school in Dharamshala, India, which is also home to the Tibetan Central Administration and the 14th Dalai Lama. There, Tenzing became fluent in English and first learned his native country's history.

"I didn't know that Tibet was a part of China," Tenzing says, then quickly corrects himself. "No, no, no. I didn't even know Tibet was invaded by China."

Every year, he recalls, each child at the school received a personal blessing from the Dalai Lama himself. The children lined up, prostrated on their hands and knees, and waited for the Dalai Lama to lay a hand on their heads.

"It felt so good, I couldn't wait for another year to come," Tenzing remembers with a smile. "It went on and on like that for five years," until the Dalai Lama's visits became less frequent.

"We'd become busy," Tenzing explains with a sigh. After the Tibetan leader won the Nobel Peace Prize in 1989, he spent more time overseas.

"As a child I cherished those moments



Palden Dargpa

of getting his blessings. But now I miss that." Tenzing says. "Now, the Dalai Lama doesn't belong to Tibetans only. It belongs to the whole world. So we have to compromise."

After Tenzing earned a bachelor's degree in science and education, he returned to the Tibetan Children's School to teach and "give something back." He moved to Vermont in 2010 after his wife's family settled here.

Tenzing's first job was as a cashier at Walgreens. The pay wasn't good, he admits, but it enabled him to interact with people. Tenzing says he quickly realized that being fluent in English didn't bridge all the cultural gaps.

"I'm a very social person. I like making friends, talking to people, sharing stuff," he says. "But over time, I realized, people don't have time. It's 'Hi' and then 'bye.' That's very strange."

For the time being, Tenzing is satisfied to work for the city and live in South Burlington with his two young children and his wife, a licensed nursing assistant at Wake Robin retirement community. But he doesn't intend to remain a casual observer and wants to return to teaching.

"There's a special kind of energy, which

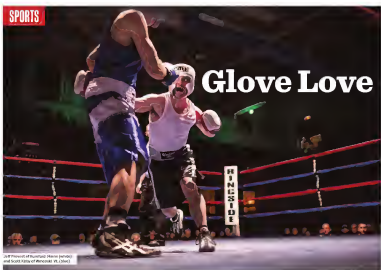
naturally comes when you're with kids," Tenzing says. "You become active and you start acting like a kid. I enjoy it a lot, and the kids love me."

What's a kid missing two kids in America? "His pace is unbelievable," Tenzing says. His first wife is bright and young-looking. His kids didn't even speak English when they arrived. Three years later, "their English is better than their Tibetan." But after another three, he fears they may not remember Tibetan at all.

For this reason, Tenzing takes his role with the Tibetan Association of Vermont seriously. After serving his first Tibetan festival in Burlington, he began teaching the younger generation traditional Tibetan dances. He also plays the drums, a seven-stringed Himalayan lute, which he wears often young Tibetans take to learn to keep their culture alive, he says, as the Dalai Lama has instructed them.

"To be frank, being homeless, living a life outside of your country, and being really in a host for the rest of your life, it's really a pain," Tenzing says. "It's something I wish none would have to do in their life. Even if you are happy, you are always not yourself," he adds. "You have a lot of compromise to make." ☐

Glove Love



Left: Thomas at Burlington; Haines (center) and Scott (right) at Winstock VL (above)

Vermont boxers take to the tournaments

BY ERIK ANDE SCHE
Photo S BY ALI VERZANI

As a rivulet of blood trickled from his nose to his chin, super-heavyweight Golden Gloves boxer Jonathan Munnell smiled and gratefully shook his head from side to side. He knew he'd been beaten. Just 25 seconds after it started, this fight was over.

Munnell, of Rutland, N.H., seemed even more stunned by his defeat than were the 400 or so spectators at Saturday evening's semifinal round of the Northern New England Golden Gloves at Vermont, held at Burlington's Memorial Auditorium. His opponent, Luis Diaz Ramon, of Northfield, used a blizzard of wallops to score a TKO, an overhand knockout, and advance to the finals. Ramon is now one of a select few local athletes for whom the road to Las Vegas may very well run right through downtown Burlington.

January 18 was the first of three consecutive Saturdays of competition at the regional chapter of the country's premier amateur boxing tournament. The semifinals were held on January 25, and the finals will take place at Memorial Auditorium on February 1.

Fighters in two divisions compete in the Golden Gloves tournament. Boxers with fewer than 10 bouts under their belts are

classed in the novice division, and their fights consist of three two-minute rounds, the open division is for more experienced fighters, who spar for three three-minute rounds.

The boxer who won in each of 10 weight classes posed in the New England Golden Gloves tournament in Lewis R. Blake, in his February, when they'll battle for regional champions. Las Vegas will host the National Golden Gloves next in May.

You won't recognize any of these fighters from sports illustrated, or even from the pages of local sports sections. These are amateur boxers unpaid and competing for — just one or more of the following — pride, glory, exercise, the fulfillment of a dream, the love of the sport or a long-shot chance at the big time. The only money that changes hands goes toward basic operating expenses, such as travel, food and lodging.

The bonus competing in the tournament are not even under contract, which means that it's not unheard of for a match to be canceled because one of the scheduled boxers simply doesn't show up.

But the occasional no-show is just part of the experience, explains tournament director Ernie Farver, 71, who's been running this event for nearly four decades.

Saturday's road didn't fall into place until 24 hours before the bout began. Farver — who's better known locally for his 40-plus years on the air at WVMZ — took over operations of the tournament "right after the '76 Olympics." He was just 33, and then the youngest tournament director in the nationwide Golden Gloves network.

At the time, Farver, a longtime resident of St. Albans, was running a couple of regional boxing competitions for no money back, which was experience enough for him to step into a supervisory role. By the mid-'70s, the local Golden Gloves tournament had been dormant for a few years. That meant Farver didn't have access to a venue, or boxing gloves, or a boxing ring.

"So I went out and found a ring," he says. "I can't remember who it was from. It was an old wooden ring that had been around and was used in the Golden years before."

Farver approached his friend Bernie Casagrande, then the director of the Burlington Boys Club, who provided a sparring space in the club's gym. The space prohibited the elevation of the ring, and the room held only about 200 people, but the tournament survived. A few years later, after a short stint at the Winslow High School gymnasium, the Golden Gloves

I QUIT THE DRUGS,
GOT STRAIGHT AND,
TWO MONTHS LATER,
walked into a
[boxing] club
and said, "this
is what I want
to do."

DAVE HUCK ABAY



Dave Huck Abay

moved to Memorial Auditorium, where it has taken place every year since.

Each regional tournament has a specific geographical area from which it draws its fighters: the local tournament draws from all of Vermont, Maine and New Hampshire north of Concord.

Vermont fighters received the big fight card last Saturday night, but the enthusiastic crowd had clearly converged on Burlington from all over the region to cheer on their own local boys. Hallowed encouragement and advice — "Upperrrr!" "Get 'em, Scotty!" — rang out in the arena.

While northern New England may not have strong associations with boxing, fans assert that the region has produced its first stars of good fighters. And big ones, too. "This sport," Ferrer notes, "we're short with the longer weight classes. We don't grow 'em that tall here," he says with a wink.

The brawny men attract the most attention, but some of the best boxing has unfolded occurred in the middleweight division. Most Burlington's Anthony Benitez, 23, making his ring debut, was the most impressive fighter in the event this night ducking and bobbing around, but his opponent, Ben Koch of Essex Junction, knocked only rarely. Having dominated

Koch with his defensive skills, Benitez quickly turned on the offense, stunning Koch with quick opponents. By 1-4 of round one, Koch admitted the ref that he couldn't continue, and Benitez had scored a TKO in his very first bout.

Benitez stands at Opposing Force Boxing Club in South Burlington. He took the fight on short notice, which means he had to lose 10 pounds in about seven days. "I really had to clean up my diet... and be careful with my liquid intake," he says. "Lots of grilled chicken and steamed vegetables."

Benitez looked great on Saturday night — but, a boxer from Vermont? Sure, it's happened before. The name of Charlie "Buster" Berange is not especially remembered today, but, says local boxing historian Robert Winkler, he was one of the state's notable Vermont boxers, having contended for the middleweight championship in the early 1960s. Most of Berange's contests took place within Vermont's borders, at venues in Burlington, Winooski and Barre.

"There's a rich history of boxing in the Montpelier-Barre area," says Winkler, who runs the website Vermont Boxing History & International Pugilist Brevary, and edited the book *Gloves: The Stories of Vermont's*

Greatest Boxers, *Thomson, and Personalities* coauthored by Ferrer and Alisa R. Rabl. Winkler's own research is focused on local boxing in the years prior to 1955, when the sport was popular, ubiquitous and relatively unscarred by financial interests.

"When you talk about boxing in Vermont," Winkler says, "it really means boxing in New England, because people would come in from Maine, come in from Boston." He adds that the sport was "born in an outdoor ring around the town, instead of racing against the streets and getting into trouble, they would box and learn discipline and learn how to compete."

Asked what he loves most about the sport's success, Ferrer answers with Winkler: It gives kids an outlet for their



Anthony Benitez

youthful energy and aggression, and keeps them out of trouble.

Both Ferrer and Winkler insist that boxing, despite its reputation, is safer than many other sports. "In all of the years that I've been doing this," Ferrer says, "I've probably seen only one incident of a nose."

Golden Gloves fights are required to wear protective headgear, and are further protected from grievous bodily harm by watchful referees, who will have a match of a boxer get hurt — a safeguard not necessarily in place in high-stakes professional boxing.

Boxing's profile in Vermont is holding steady if it is a fairly low orbit. There are boxing facilities in Winooski, St. Albans, Williston, Barre and Rutland, among other towns. And the tournament, especially the finals, attracts a solid crowd. Still, Winkler is concerned about the prospects of the sport in the Green Mountain State.

The local Golden Gloves tournament, he believes, was almost lost last year to secure its future — and by extension, that of Vermont amateur boxing. First, the venue "I Love Memorial [Auditorium]" Winkler says, "but it's been around almost a hundred years, and I don't think it does justice to the boxers."

That may be true, but neither the boxers nor the crowd seemed put out on Saturday night. Memorial Auditorium, with its exposed rafters and uncomfortable bleacher seats, feels like an old boxing gym. And the ring is situated right in the center of the floor, so every seat affords an excellent view.

More important, Winkler notes, is the need for Ferrer to grow his own replacement. Winkler suggests there may be an era like "with the passion and the love and the excitement and the time and everything else — for free, honestly — to do this."

Ferrer doesn't see either situation as a problem, in any case, his wife, Sherry, and sons Mike and Tony all take part in the operation of the tournament. He's confident there's plenty of community support for local amateur boxing.

Dave Hackabay of Burlington, who fought on Saturday in the light heavyweight division, was something of a crowd favorite, and it was easy to see why. Hardcore and stable, Hackabay is a powerful puncher and has a genuine presence in the ring. He bypassed the de rigeur glove bump and instantly bagged his opponent, Andrew Aschew of Strang, Maine, after their bout, then, grounded and choked Aschew's trainer. Hackabay's small fan club had drawn dozens of support using markers on paper plates.

Hackabay, 25, a boxer and writer at several Burlington restaurants, trains at Precision Boxing Club in Williston. He got into boxing about three years ago for precisely the reason that makes Ferrer value the sport to clean up his act: "I was into drugs and partying, and I let 20, 25, and I just realized I wasn't doing anything with my life," Hackabay said in an interview before his bout. "I quit the drugs, got straight and, two months later, walked into a [boxing] club and said, 'This is what I want to do.' This is it."

Hackabay characterized his former self as a "sweet fighter, a puncher," but said he realized — after being "embarrassed" the first time he stepped in the ring — that he was not even close to being a boxer. "If you're not going to get hit, then there can be no walk-in here and hand's off punch on any of these guys," Hackabay said, "cause they're smarter and faster, and they know what they're doing."

Because Hackabay started a boxing career at 21, his chances of reaching the big time are meager, though he still holds the slim hope of at leasting that goal.

That's not why he was here, though. Settling it up in words that would surely make Ferrer proud, Hackabay said, "[Boxing] has done wonders for me... I went all years to repair what I've got. I don't want to be one of those guys who looks back when he's, like, 35 and goes, 'I didn't see what I was made of. I didn't see what I had to offer.'" ☐

INFO

Northern New England and Eastern Slopes of the North tournament: Saturday, February 7, 7:30 p.m. at Memorial Auditorium in Burlington. \$10 bleachers. \$24 reserved seats.

Father Knows Best

'Father Rich' brings Catholics back to the fold with straight talk and social media

BY CHRIE E. BICKACKER

On January 13, Karl Handy was having such a bad day that he thought about hitting the bottle. He'd spilled five gallons of fryer oil on the floor of his Burlington restaurant, Handy's Lunch, then had a car accident on his way to pick up his litter. Looking for a lifeline, Handy, 38, reached out to his priest at Christ the King Church.

It wasn't booze that tempted Handy. Father Richard O'Donnell had handed out bottles of holy water to parishioners several weeks earlier. Handy recalls, "so I sent Father Rich a message saying, 'I will have the holy water. How much of it can I drink?'" O'Donnell texted back his assurance that Handy's day hasn't been that bad. When Handy still insisted he needed a sip of the blessed beverage, the priest recommended he instead sprinkle the water around him and say a prayer, after which everything would work out.

For Handy, that seemed to do the trick. "I've never had that conviction," he now marvels. "Maybe it's just the 21st century, where you can send your priest a text when you're having a tough one — but [O'Donnell] responds, and he's a busy man."

Handy isn't the only Catholic who's taken a shine to Burlington's new reverend. Among O'Donnell's flock, the restaurateur says, are Handy's 5-year-old twins, who now enjoy going to mass every Sunday, in part because the church recently started providing crayons and gospel-themed "color folios" for them to color.

More adults are getting involved at Christ the King, too, and in the process are bucking a decades-long trend. Although Catholicism remains the Green Mountain State's majority religion, from 2000 to 2010 the number of practicing Catholics in Vermont dropped by 20,000 people — 13 percent — according to a report from the Association of Religion Data Archives. Between 1980 and 2000, 1,500 Catholics in Vermont stopped attending church.

O'Donnell, 36, was installed as Priest of the Christ the King Church and School (which shares a parish with St. Anthony's Church) just last July. Since then, 56 families have joined his church. The number of parishioners who volunteer at mass has tripled, and this coming Easter, 15 people — young and old alike — are slated for baptisms.

Does the rock-star turn of Pope Francis deserve credit for those members? "That was my first thought," says the Very Rev. Michael Gossage, an Schenectady priest at Saint Michael's College. "But I think it's more Father Rich's personality and his willingness to come and work. Not that the people before [him] didn't work, but he's a very engaging and dynamic guy."

Indeed, for adults and children alike, Pope Francis, his progressive statements have yet to lure a critical mass of Americans across the Atlantic side. A November study by the Pew Research Center found that the portion of Americans identifying as Catholic had remained steady at 22 percent since last spring.

At Christ the King, however, "the church is full. There's more families and younger people," says Handy, a bit long parishioner. "I think it's Father Rich thing."



On the evening of January 5, the Sunday before Epiphany, a couple hundred people attended O'Donnell's mass, including several children. Epiphany recalls the arrival of the Magi in Jerusalem, so O'Donnell had placed several pieces of gold, frankincense and myrrh in front of the altar. "If you touch the gold," he said drily at the beginning of his sermon, "you'll have forever." The audience laughed.

The pastor went on, wondering aloud what gifts the churchgoers would have brought to the Christ child's manger. "The Killebrews state you have on your counter? Would you simply get a card and write a check? Would you find a family heirloom and wrap that up?" Says O'Donnell, I got to the point of his sermon, a recommendation that all churchgoers give their hearts to the Lord. Strong words, certainly, but fire and brimstone this sermon was not.

"I guess that's my personality," O'Donnell says about his jokes in an interview several weeks later. "The mass is very sacred, but I always try to make my sermons applicable to daily living. I think we're all just trying to get through the week. I don't expect perfection, and I want us all to try our best and be happy."

Born in the Boston area and raised in Bellevue Falls, O'Donnell says he decided to enter the priesthood early. He took inspiration from the positive example of pastors he knew growing up, "great men [who] weren't grumpy about their work." O'Donnell's father worked for the town of Bennington, his mother was a nurse's aid.

After attending Boston College, O'Donnell did his seminary studies at Mount St. Mary's University in Maryland. His early clerical duties included stints as chaplain of the Mount St. Mary's baseball team, assistant priest in St. Johnsbury and administrator at Kenosha Falls church. In June 2008, the Most Rev. Salvatore Marano, who had just been named bishop of the Boston Catholic Diocese of Burlington, assigned O'Donnell to become priest at Saint Michael's Roman Catholic Church and School in Bennington.

When O'Donnell arrived there, he says, attendance had declined at mass, and the school was on the verge of closing. He handled those challenges, attracting "inactive Catholics" back to the parish and leaving the school with no debts owed. But when Tropical Storm Irene would have an Washburn County in 2011, O'Donnell recalls his administrative skills were tested to the limit.

As chaplain of the Bennington fire and police departments, O'Donnell was with the first responders during the storm. Only after the waters receded could they start delivering aid to nearby towns such as Newfane, O'Donnell says, "but there was a lot of work, a lot of devastation, and a lot of it was just listening. I remember going to people's homes that had lost almost everything, and you would just listen."

Timothy O'Connor Jr., a St. Michael parishioner and former speaker of the Vermont House of Representatives, recalls O'Donnell speaking at a vigil after the storm. "He had a great way of understanding... that there were issues that had to be dealt with," O'Connor says. "He was trying to drum up the people to make contributions and donations and help get the community back together."

Because of those people skills, O'Connor adds, "I used to tell him, I used to tell him, 'I think you would have made a hell of a politician.'"

Now in Burlington, O'Donnell is a politician of sorts. He's starting a variety of ministries "to get to many people

involved in their faith as possible," he says. One of these values parishioners is given access to people with disabilities on Valentine's Day. While his church is in Burlington's comfortable South End, O'Donnell says he's trying to draw his parishioners' attention to the needs of people elsewhere in the city. He himself serves some of those needs as chaplain for the Burlington Fire Department.

Finally, O'Donnell is social-media savvy. On Facebook he announces upcoming masses to his 3000-some friends, describes himself as being "in a complicated relationship" and updates his status with varying degrees of seriousness. On March 13 of

How would he react if a same-sex couple wanted to join Christ the King? O'Donnell says, "We never would turn anybody away. The gospel obviously calls us to love, and to love everybody, and our present pope is calling us to really speak with that spirit and speak with that love."

Asked about the scandal about priests that have misled the Catholic Church here and abroad, O'Donnell points to policies now in place to ensure such acts don't recur. "As a whole, yeah, the church really needs to respond with a renewed sense of hope that we're going to be vigilant and make sure... those horrific moments will never happen again," he says. "While we have a



I DON'T EXPECT PERFECTION, AND I WANT US ALL TO TRY OUR BEST AND BE HAPPY.

RICHARD O'DONNELL

last year, for example, came this update: "We're ringing in Lent here. We have a page!" A week earlier, he'd shared a message: "Pubs: The Official SinMasc of Ireland!"

"That's one of the reasons he connects so well. He's got a unique sense of humor," says Sister Viola, former president of the Professional Firefighters of Vermont. He appointed O'Donnell as his organization's official chaplain after meeting him in Burlington. "Our bias is in a firehouse and he's a natural," adds Viola.

It's easy to draw comparisons between Christ the King's young, iPhone-equipped pastor and Pope Francis. The latter has made waves not just by opening a Twitter account and posting for selfies with members of his flock, but also by denouncing conservatives for their rumormongering on social issues such as gay marriage, when poverty looms so large around the world.

O'Donnell says he doesn't believe what Pope Francis is saying about poverty is new, rather it's "here he's saying it."

school where we want to make sure that all children are protected."

As Catholic schools around the country face declining enrollments, the challenges are twofold for priests as churches with schools, points out Cernogaz, the pastor at St. Michael's. Angela Pollock, Christ the King's new principal, suggests that O'Donnell is up to the task of fostering the church's educational mission, saying she appreciates the new priest for not being "a macromanager."

"It was a great sense of reassurance to step into the position and find right away that we were on the same page," Pollock says. "It's up on a popular culture... He brings a joyful air with him, and that's so, so important. Kids are joyful, and you need to meet them where they're at."

O'Donnell is also meeting adults where they are. Last summer, Monday — whose twins attend Christ the King school — wasn't able to attend mass on Sunday. He sent the priest a message: "Sorry, Padre. I didn't make it to mass today. It wasn't a good day."

In response, O'Donnell asked Monday, "Do you think Jesus told the Romans that Friday wasn't a good day? I can't make it?" At first, Monday says, "I'm not here. Come on, I'm going to play that card!" But I haven't missed a day of church since," he continues. "He's so young and fresh that it's not like he's calling you out!" ☺

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UVM Rostal Hall | | PARISH QUARTET
College St. Congregational Church |
| 2/8 SA | 4 th Annual Dance Showcase
"STEPPING OUT: UNLEASHING POWER & GRACE"
Main Street Landing | 2/21 FR | FATOUIMATA OIAWARA
Flynn MainStage |
| | | | National Theatre Live's
"CORULANUS"
Palace 9 Cinemas |
| 2/11 TU | Broadway National Tour
"GREEN DAY'S 'AMERICAN IDIOT'" photo by Jeremy O'Neil
Flynn MainStage (2/11-12) | 2/22 SA | JAMES CARTER ORGAN TRIO
FlynnSpace |
| 2/14 FR | GRYPHON TRIO
UVM Rostal Hall | 2/25 TU | SESAME ST. LIVE
Flynn MainStage |
| 2/15 SA | KRONOS QUARTET
"Black Angels" & Other Works
Flynn MainStage | | "STAND UP, SIT DOWN, & LAUGH"
FlynnSpace |
| | ME2/STRINGS
UVM Rostal Hall | 2/27 TH | THE JOHANNES STRING QUARTET
W/ FRED CHILD
"Mozart Magnified"
FlynnSpace |
| 2/16 SU | FOREIGNER
Flynn MainStage | 2/28 FR | BOB WEIR & RATOOD
Flynn MainStage |
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Produce Pangs

A food buyer weighs in on local options for winter eating

BY ETHAN DE SEIFE



Winter produce at Healthy Living Market

The locavore movement has made pretty serious inroads in Vermont. Grocery stores proudly promote the local provenance of their wares, and many residents are willing to pay a little more for food that's local, organic and sustainably raised.

But even the most devout Vermont locavores must annually confront a thorny dilemma: winter. The recent autumn rains have underscored the fact that, for a good portion of the year, eating locally requires creativity—and some sacrifices—

in the kitchen. What's a localist to do when the temperatures make even the kale plants quiver?

Narrayan Plusha, 38, is the weekend supervisor of the produce department at South Burlington's Healthy Living Market. He has spent most of his professional life as the natural foods fiend—including working on organic farms in Hawaii and upstate New York. He communicates weekly with growers and distributors of local produce and may bear partial responsibility for some of the meals you've eaten recently.

Plusha, who lives in Charlotte, understands better than most people

how a Vermont deep freeze can off-set gustatory habits. Nevertheless, he says, "My basic perspective is that we've got it really good in Vermont as far as food availability goes, for being in such a cold, northern climate."

A number of local farms have committed to growing and selling fresh produce year-round. Plusha regularly buys from, for example, Jericho Settlers Farm, Diggers' North Collective Farm in Burlington's Interlude, and two farms that belong to the Deep Root Organic Co-op: Valley Green Farm of Cambridge and River Berry Farm of Fairfax.

Purchasing produce as Plusha's job, but eating it is his pleasure. During an interview at the store, his eyes light up when he speaks of local apples, carrots and arugula. In an email later, he singles out the amazing scarlet turnip as a particularly good option for winter use, roasting. The simpler the preparation of such root veggies, the better: oil, salt and pepper. "Sometimes I sprinkle in rubbed sage or dried rosemary," Plusha adds, "but not if I want to connect with the essential flavor of the vegetable, like when I'm preparing it for the first time."

The year-round abundance of good produce is partly due to a "vast array" of starch root vegetables, Plusha says, and notes that Healthy Living sells four or five varieties of turnips alone. Roots store well, and fall crops are beset with no appreciable loss in quality through the following spring, even early summer. So it's not that big a deal to tell, say, locally grown carrots are grocery shelves in January. What's more remarkable is that some of those carrots are still available in June, long after being harvested. "It's just incredible that we have that potential here," Plusha says.

The same holds for local apples. Some Vermont orchards—Plusha mentions Shoreline's Champlain Orchards—have "pretty sophisticated storage facilities" that enable them to deliver one season's crop of apples to local stores right up until the next year's harvest. That means the apple you eat in May might be several months old.

Plusha admits he can taste a bit of a different apple, still, he says, "From my standpoint, it's better eating than anything coming from New Zealand or Washington or South America. I prefer the local apples, whether the quality is high or mediocre." He singles out Dwight Miller Orchards of East Montpelier as having particularly delicious fruit.

His employer, Plusha notes, is committed to offering as much local produce as possible. "It's our primary concern," he says. "We will even sell the local option because it's local, even if it's going to be at a higher cost."

During the colder months, though, certain crops are simply not available

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PHOTO: JEFFREY J. PETERSON

SIDEdishes

BY COHN HIRSCH & ALICE LEVITT

Brews With a View

DETOUR TO GAIN A FAVORITE VIEW: VISIT THIS SUMMER to Chazy, N.Y. Chazy's "Left Bank" will get a little sweeter this summer when a micro-brewery opens in Peru, N.Y.

THE NEW MICRO-BREWERY will have views of the lake and the island from which it takes its name, according to owners MARY F. VIAL and TERRY SCHWARTZ, who drew inspiration from the region's booming beer scene. "We went through the AMERICAN BEERWINE COLOSSEUM [closure] in Vermont and graduated from there last summer," says Pearl, referring to the brewing school inside Middlebury's ODEP-IN-BREWING COMPANY. "We decided, 'You know what, let's take the hobby that we love and do it full time.'"

Though the couple will not break ground until April, they've been busy perfecting beer recipes alongside head brewer ADAM COHEN. They're also hiring plans for their post-and-beam tasting room and a dock with views of Mt. Mansfield across the lake.

Though they currently live in Virginia, Pearl and Schwartz have deep ties in northern New York. Pearl grew up in the Plattsburgh area, where her family still owns a house.

Brewer Joseph, who will also migrate to northern New York, seems changed by the prospect of turning out Valcour's hop-driven brews. "I'll have a line of pale ales, a black IPA, and we're going to do an amber ale as well," he says. None of the initial offerings will be "stepping stone beers," as Joseph puts it, that appeal to diverse palates. Seasonal

beers such as pumpkin beer and hibernation will round out the roster.

"I'm still trying to get a feel for what the community likes to drink, but we'll have a nice lineup of beers," Joseph says.

— C.H.

Blooming Brews

ALCHEMIST CRAFTERS PLANS A NEW CRAFTED BEER. NEW BLENDED BEER WILL BE AVAILABLE AT THE CRAFT BEER FESTIVAL.

Fresh on the heels of the news that they're planning a new brewery, the pups at the ALCHEMIST made their fans very happy earlier this week when they announced a forthcoming canned IPA, called ROCK & SAND.

"[Co-owner] JOHN [KIMMICH] has been playing with this recipe and getting hops contracts on line, so that this will be our second canned label," writes ALICE KIMMICH in an email. "Once our new brewery is built, this will be brewed and canned all the time."

Since the Kimmichs started their Waterbury Center retail store in November, John Kimmich has expanded the distribution of their agonizing MOUNTAIN TIPPER and released a few draft beers — including a dark IPA called SAND — to local bars and restaurants. "In a couple weeks, we will be releasing the first batch of Rock & Sand, an American IPA first brewed at the pub-back in the dog," writes Kimmich in the email.

The beer draws on Massie and Galt's hops, "and we are working on fine-tuning the malt bill," he adds. The Kimmichs aren't planning a big reveal; rather, Pearl Banger may "pop up for sale

East of Colchester

ANALYST SUPERMARKET CLOSING

When Seven Days visited WILIAM ALTEMAN of his newly opened AMALC SUPERMARKET at 70 Roosevelt Highway in Colchester on Monday morning, he requested that a specific quote run in the paper. "The best Vermont too much," the young shop owner said, describing himself.

The long culture has reason to adore his adopted home. Just a week after opening his business, he says the store has been a fairly busy.

Besides Middle garments and Middle Eastern housewares, Amal Supermarket stocks practically anything a cook from Asia Minor — or one simply trying to reproduce its cuisine — could wish for. Spice shelves hold tons of herbs-and-fruit beverages. Connoisseurs intended especially for beer, shawarma, turkish balustrade and dolmades bear the store's name and address along with a photo of the appropriate finished dish.



JAMES HARRIS

Many American shoppers still face a steep learning curve with Middle Eastern cuisine, but Alteman says he enjoys introducing his neighbors to the culinary scene of his culture. "I welcome anyone to come visit me and see what I have," he says.

"What he has" also includes an array of cheeses you're unlikely to see elsewhere in Vermont, along with candies, yogurts and salad dressings. Later this week, Alteman and chef ADAM KIMMICH will introduce prepared foods to their store while continuing to expand their range of products. Alteman says to expect lab, shawarma and homemade ketchup, a special sandwich between mild cheese and cheddar crust, in the grab-and-go area.

What of the restaurant just down the steps from the grocery? For now, Alteman says, the extreme cold has made work on the space nearly impossible. But he expects to be serving shish taouk, hummus and salads by the end of February.

— A.A.

in case is an experimental run very soon."

Meanwhile, those who want to try their hands at home brewing — at just sample beers from far-flung

places — have two new retail sources to check out.

Waterbury's ODEP-IN-BREWING opened just before Christmas at 21 Elm Street with a stock of nearly 200 bottled beers,

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Produce Pangs

locally, and starts when Healthy Eating and other grocers have to fill the gap with produce from other states and countries. "I've assumed that we sell as many organic berries as we do in the winter," Plusha remarks, "especially because the prices are so high."

Still, the produce buyer knows when it's not advantageous to "push our luck," as he puts it, citing state fruits as a prime example. "Somewhere in the world, they're got fresh peaches and plums right now, but they're probably conventional, and we just choose not to sell those," Plusha says. "And I think customers accept that."

commercial growers use greenhouses or hoop houses. Even with such measures, though, as Plusha notes, "There's only so much sunshine." The crops in such facilities may not die, but they may not do much growing either.

A Vermont winter is a serious thing. The U.S. Department of Agriculture occasionally publishes a resource called the Plant Hardiness Zone Map, which breaks down the geographical regions of the country by their average annual extreme minimum temperature. The entirety of Vermont is covered by zones 3b to 5b, which means that, on average, state minimum temperatures in the



Even though wintertime is citrus time, Plusha finds that, aside from such popular items as navel oranges and satsumas tangerines, "none of the other citrus gets shipped." The store has a hard time moving such fruits, despite their seasonality.

If you're curious about the taste of some oddball citrus fruit, or any other item in the produce department, ask for a sample, Plusha advises. Most customers don't know this is an option, but many produce merchants will let you try a slice of that weird yellow thing next to the pineapples.

So when summer's bounty is unavailable, what do customers buy? "Warming foods," says Plusha, butternut and delicata squash, root veggies such as carrots, potatoes and sweet potatoes and greens such as kale and arugula. The latter, Plusha speculates, feels "wintery" due to its crisp bite. "And grapes! We sell tons of grapes in the winter," he adds.

To continue growing certain hardy crops during the winter, some

water range from minus 10 to minus 35 degrees Fahrenheit. That's pretty damn cold for a banana, but at least we can put on layers and turn up the thermostat. The chill is lethal to most crops.

Stacy Littlefield, the horticultural editor at Williston's nonprofit National Gardening Association, says that the Plant Hardiness Zone Map is a useful document, but it's more relevant to perennials than to annuals like most food crops. More important, she says, is the duration of a region's growing season, defined as the span between the spring's last frost and the fall's first. According to data compiled by the National Oceanic and Atmospheric Administration, most of Vermont is frost-free only from late October to early May. "That's why, conventionally, no one's growing watermelons in Vermont," says Littlefield.

For her part, she's more than happy



More food after the classifieds section. PAGE 42

SIDE *dishes*

CONTINUED FROM PAGE 41



PHOTO BY JEFFREY HARRIS

with Vermont's cold-weather crops "I'm a big squash fan," Little said.

Could hydroponically raised produce fill in the gaps in the produce calendar? "That's not happening," Plaska says. "Not yet, anyway." At the moment, he explains, hydroponic produce occupies niche, but the process is too complicated and costly to address cold weather fruit and vegetable needs in any broad-based way.

One notable exception is the store's offering of hydroponically raised Bibb lettuce produced by Woodbury's Green Mountain Harvest Hydroponics, a company that Alice Levitt profiled in *Seven Days* in October 2013. Aside from a few other products — local tomatoes, water-cress (from California) and European cucumbers (from Canada) — Healthy Living carries little hydroponic produce, Plaska says.

In any case, he says, only one local company — Vermont Hydroponic Produce in Florence — can provide such produce in any significant volume. Plaska calls its tomatoes "good enough and local, so people are excited about

as well as home-heating equipment ranging from currys and Cornish hogs to hops, peans and milk. The staff has installed a 30-gallon brewing system around which to hold future classes, according to co-owner **WYNN CORNIG**.

In Chittenden County, **BEER FIRST** opened the **BEER PALACE** in Williston's Maple Tree Place (at 368 Damwood Street) around Thanksgiving. The store carries 500 bottled beers from near and far — including brews from Belgium, Japan and Norway — as well as stacking gluten-free beers and a five-top growler bar.

Monday he became the owner, along with **SCOTT MICHIE**. The pair took over from **SPENCER AND CAVE TAP**, who had owned the sports bar for 18 years.

Parent and Michie's first order of business was starting renovations in search of what Parent calls a "more modern, fresh, new look." He hopes that the renovation will be back open by February 3, complete with new beer system, an extra flat-screen TV for sports fans and a fresh coat of paint.

As for food, others can still expect "pub fare at a good, reasonable price," says Parent. That will include a new sandwich menu, including Buffalo wings, double-fried with sauce to capture the flavor without the mess. They'll half-off on Thursdays, one of several nights featuring discounted specials.

CONNECT

Follow us on Twitter for the latest food gossip: **Genie Hirsch** (@GenieHirsch) **Alice Levitt** (@AliceLevitt)

Passing the Torch

NEW OWNERS TAKE OVER CHURCH STREET TAVERN

STEPHEN PARENT has spent 16 years working his way through the ranks of **CHURCH STREET TAVERN**. Having started as a bartender, Parent was most recently general manager of the downtown Burlington staple. On

that, even though it's not a field-grown tomato... There's a large portion of the year when we're featuring their tomatoes, and those are selling better than most of the organic tomatoes that we have."

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NATHAN PLASKA

Plaska has been working at Healthy Living for five years. In that time, he's seen parents' "food consciousness" change, he says, to the point that some customers seek out specific foods from a particular grower and no other. Like

sports fans, Plaska says, "They know who they like, and they stick with it."

On the other hand, some customers still have trouble with the fact that every crop is, well, seasonal.

"Children is something we try to have every day of the year," Plaska says, "but there are seasons in the winter when our distributors don't have clients. We can't buy it from them so we can't sell it to the customer." A couple of weeks ago, one customer refused to accept that and asked every single employee in the produce department where she could find the clients. "Then after getting every no, she just kept asking," Plaska notes with a laugh. "She was convinced that somebody had it on a cart, or it was in the back or something."

Such an attitude is understandable, he grants. Big-box supermarkets have made it their business to have all foods available at all times, so American consumers have gotten used to an unending abundance of produce. Even in an era of the locavore movement, apparently, that expectation is difficult to overcome. □

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Capitol Chow

The Abbey Group prevents Vermont politicians from running on empty **BY ALICE LEVITT**



Ray Wood with his absolute chip cookies

Most people who consider a career in politics are in it to serve their constituents. Some are just busy. But the Vermont Statehouse offers no discernible rewards besides public service or making history. Ray Wood's chocolate chip cookies.

Wood, executive chef at Montpelier's Capitol Road Court, perfected his recipe during his 11-year tenure as chef at brother's historic Wayside Restaurant. His cookie empires at its edges, going way to a soft, chewy center drenched with sweetest chocolate chunks. It's a cookie worth trusting for, at every nibbling a minute wait.

At the dawn of this year's legislative session, seven days spent at a lunch hour at the busy cafeteria that feeds 800 to 600 politicians, lobbyists and pages every day from January through May — and is open to the public.

For seven years, food-service company the Abbey Group has been the force behind the locally focused fare in Montpelier, with Wood in charge from the start (the group had an earlier, three-year contract there before its current regime). The cafeteria is active all year-round for Sheldon Freeman July

The Statehouse is far from the Abbey Group's only cafeteria account. The Sheldon-based business manages nearly 80 institutional sites around the state, as well as a few across the border in New Hampshire and New York. Its story began in 1982 when Sheldon native David Underwood returned home from California and purchased the spacious Abbey Inn restaurant.

"I realized I was going to have to diversify and not rely on being in the middle of nowhere," Underwood recalls. He expanded his restaurant to include a banquet hall and began offering off-site catering. Inspired by that success, Underwood put in a successful bid against corporations Sodexo and Aramark to feed students at his alma mater, Bellows Falls Academy. In the quarter century since, the company has ballooned it, and now employs nearly 650.

According to Underwood, the key to the Abbey Group's success is that each location adapts to its community. Individual chefs work with nearby farmers as well as with bigger suppliers, such as Bonhart Foodservice and Burlington Foodservice Company, to include Vermont products

on menus whenever possible. Available dishes also vary by location. For example, Abbey Group cafeteria in the Winooski school system offers options to fit the dietary needs of the diverse religions represented there. Underwood takes pride in being insisted on whole wheat baked goods and lots of fruit and vegetable options as his school cafeteria long before the government mandated them, he says.

And what about feeding the people who make the laws? According to Gerry Morris of Abbey's group Morris & DeBrag, Capitol Road Court at lunchtime feels like an oasis in the middle of a hectic day. "This is our second home, and [Wood] makes our home-cooked food," says the man whose clients include Strategy, the company that runs Vermont Politics. "It's very comfortable."

Morris says his favorite dish is Wood's American chop suey with a side of "Italian coleslaw," a vinegar-and-ketchup salad available in the salad bar. He's not even Capitol Road Court's most devoted fan, though. Senate Minority Leader Bill Doyle (R-Washington) is.

While several dishes at the cafeteria's grill station have government-themed

food

names, such as the Committee Chosen Cornish Hens and Fried Fish and Chips, the only one named for a legislator is Senator Doyle Dogs. The senator's love of red antlers inspired Wood to name the pair of that dogs smothered red in them and topped with Colby cheddar after the 17-year-old Does Doyle regularly feast on the hunk? "When he's home, he goes away," Wood says. And Doyle is there a lot. "It's here basically every day of the year," says Wood with visible affection. "I've actually been closed on a holiday and I've come in and made him something so he can have something to eat."

Substanting on Wood's soupe isn't a bad thing. His cream of mushroom soup is meaty with thin strips of fennel in a hearty broth. When Steven Doyle visited, that was the first option, the second was a potage of Doyle's Farm beef and rice. The special of the day was lamb chops with just a hint of fennel, served with a thick square of arry maple cornbread.

Wood's seven employees practically everything in-house except the beer for burgers and the breads for rustic-in-a-wood dark sandwiches (they might make those items if they had more space, Wood says.) The superior quality of homemade products isn't the only reason for the farm-scratch ethos. Wood explains that it's significantly cheaper to prepare his own dressings or make his own white-cholesterol-raspberry scones than to buy the equivalent elsewhere.

Unlike many eateries located in state institutions such as schools, Capital Food Court is not subsidized. But the prices are still remarkably low: A Wiley Knoll Farms chicken breast, meant from being encased in house and crumbed with Colby cheddar, goes into a \$5 sandwich, a Broken Farm burger costs the same.

The salad bar also boasts local ingredients, including Shadow Grove Farm eggs, produce from Paul Mazzoni's Fruit & Vegetables and the winter lettuce of Waterfalls Green Mountain Harvest Hydroponics. That last item isn't always available, Wood says, since the firm delivers only once a week, and the eatery has limited storage capacity.

With or without local lettuce, the salad bar has got bogged down with long lines of people waiting to sample about 30 items, including crisp-edged toils cubes Spanish rice and a selection of flavored homemade dressings (the maple-balsamic is especially good). "When the chambers empty out, guess where they go?" asks Underwood, who is perpetually on the road, traveling from site to site. At the Butcherhouse, he says, "You don't have

anybody in line, and all of a sudden, you're got 200 people in line."

The rush doesn't prevent diners from getting individual attention. Wood says some Butcherhouse regulars have the same order every day, he starts preparing their meal in secret as he sees them enter the lunch line.

Rep. Mike McCarthy (D-St. Albans) knows a thing or two about food. He and his family own Constance Bakery & Cafe in St. Albans, which serves lunches not too different from the takeout wrap he's eating at Capital Food Court on a recent Thursday. As he settles in for lunch, he merrily

speculates when you consider the reputation that normal institutional food has, they really keep things moving here and give you some options. The staff is really friendly and great, and I think they know what they're doing."

Wood agrees that his staff is a great support. Two have worked with him since Abbey Group began serving at the Butcherhouse. Others came on board through the Vermont Association of Business Industry and Rehabilitation, from which Wood hires an employee each year.

It's not just the ease of getting to know the faces behind the service line that gives Capital Food Court a small-town feeling. Sometimes legislators contribute to the menu. Wood says the most popular lunches are plates of braised beefsteak supplied twice a season by Rep. Harvey Smith (D-New Haven) of New Haven's Smith Family Farm. To accommodate diners' experiences, Wood plans these days, such as a Polish-Ukrainian lunch of pierogi and again he recently served it to celebrate the anniversary of several legislators.

All this supports the quality of life for politicians, says "an campus" throughout the session. Wood keeps their schedules in mind, too. Besides working loyally whenever he can, he seeks to keep waste to a minimum. "We recycle everything here," says the chef. The kitchen is working to reduce its already successful compost program. "We all work together to make this the best place it can be," Wood says of the Butcherhouse.

Whether the diners are a group of House dignitaries having the first course of America or 45-year veterans such as Doyle, the Abbey Group makes sure everyone who enters Capital Food Court gets a wholesome meal. Preferably finished off with a chocolate chip cookie. ☺

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TOWNHOMES FRENCH FILM FESTIVAL 100 North End Street. 8 a.m. to 4 p.m. \$10-20. Info: 802-333-6300

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WHAT IS A MUSE? 100 North End Street. 8 a.m. to 4 p.m. \$10-20. Info: 802-333-6300

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CRATE BEER TASTING 100 North End Street. 8 a.m. to 4 p.m. \$10-20. Info: 802-333-6300

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SAVING THE WORLD: A FOOD STORY 100 North End Street. 8 a.m. to 4 p.m. \$10-20. Info: 802-333-6300

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ALL ABOUT THE GAMES 100 North End Street. 8 a.m. to 4 p.m. \$10-20. Info: 802-333-6300

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TUES. 04.02

events

CREATIVE THERAPY Artists receive their own artspace with integrated artists. Kids under 10 may be accompanied by an adult. Refresh bar likely. Burlington 3 p.m. Free. Info: 485-3298

WINTER/CLIMATE PROGRAM VERMONT'S HISTORY THROUGH ARCHITECTURE Students learn about Vermont's history through the state's architecture. Refresh bar likely. Burlington 3 p.m. Free. Info: 485-3298

CRITICAL STORY TIME & CRAFT This event and other projects promote "Critical" thinking skills. Burlington 3 p.m. Free. Info: 485-3298

RELATIONSHIP WITH PRINCE & FRIENDS THERAPY Group. Students share a story with their friends. Burlington 3 p.m. Free. Info: 485-3298

STORY EXPLORERS: GRADES 4-6 Students explore the concept of how the story is told. Burlington 3 p.m. Free. Info: 485-3298

STORY TIME WITH A DIFFERENCE Students explore the concept of how the story is told. Burlington 3 p.m. Free. Info: 485-3298

WINTER STORY TIME See Wed. 04.03

Language

FRANCO-CONVERSATION GROUP Beginner to intermediate speakers. Burlington 3 p.m. Free. Info: 485-3298

PAUSE-DANCE French students of varying levels. Burlington 3 p.m. Free. Info: 485-3298

SPORTS

JOHN HANCOCK JUNIOR GAMES FREE HOCKEY PRACTICE See Wed. 04.03

TRAPP HOCKEY CAMP Open skating session. Burlington 3 p.m. Free. Info: 485-3298

Music

THE SEASIDE See Wed. 04.03

TECHNOLOGY

WINTER/CLIMATE PROGRAM VERMONT'S HISTORY THROUGH ARCHITECTURE Students learn about Vermont's history through the state's architecture. Burlington 3 p.m. Free. Info: 485-3298

WED. 04.03

community

TEAM IN TRAINING- INFORMATION MEETING Refresh bar likely. Burlington 3 p.m. Free. Info: 485-3298

REVEREND RAILROAD BY DEBRAH CONVERSE Refresh bar likely. Burlington 3 p.m. Free. Info: 485-3298

CRAP

MAKE YOUR OWN PAPER- INFORMATION MEETING Refresh bar likely. Burlington 3 p.m. Free. Info: 485-3298

WINTER/CLIMATE PROGRAM VERMONT'S HISTORY THROUGH ARCHITECTURE Students learn about Vermont's history through the state's architecture. Burlington 3 p.m. Free. Info: 485-3298

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Arts

MOVING RHYTHM PLEASURE Refresh bar likely. Burlington 3 p.m. Free. Info: 485-3298

MILLER LEWIS & CAMP CHAP Refresh bar likely. Burlington 3 p.m. Free. Info: 485-3298

MEET RACON: ROSE THE FRIENDLY PRIVATE Refresh bar likely. Burlington 3 p.m. Free. Info: 485-3298

HAYMA & MOVING WITH CHRISTINE See Wed. 04.03

STORY TIME & PLAYGROUP See Wed. 04.03

WINTER STORY TIME See Wed. 04.03

Arts

FOUNDER CHURCH See Wed. 04.03

Arts

REVEREND RAILROAD BY DEBRAH CONVERSE Refresh bar likely. Burlington 3 p.m. Free. Info: 485-3298

CRAP

MAKE YOUR OWN PAPER- INFORMATION MEETING Refresh bar likely. Burlington 3 p.m. Free. Info: 485-3298

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OF THE ARTISTS
SEE PAGE 8



Anhedonistic Anthem

Phosphorescent's Matthew Houck talks about his new record, *Tomorrow Is a Long Time*, and his love of anhedonia

BY DAN BILLES

At the end of a tour for his band's 2010 record *Here's to You*, Phosphorescent front man Matthew Houck was beyond burned out. He had been touring almost consistently for nearly a decade, and the remnants of life on the road had finally taken their toll. Houck had reached a crossroads with his music. Or rather, a dead end.

In a recent phone interview with *Seventeen*, Houck explains that he lost interest in music altogether and didn't put pen to paper to write a new song for close to two years.

"I didn't think I was ever going to make another Phosphorescent record," he says. "It turns out there's a word for that: anhedonia. That's a clinical term that refers to an inability to experience pleasure in things one normally enjoys."

In 2012, Houck decided to give music one last go. He left his Brooklyn home and spent a week writing in Tulum, Mexico. There, he began writing a suite of songs that would serve as a core for his band's 2013 record, *Matthew Houck*. Those songs included "A New Anhedonia," an album centerpiece.

Matthew Houck has proven to be Phosphorescent's most successful album to date. It gained the year-end best-of lists of numerous magazines, including those at *Rolling Stone*, who ranked it the best record of 2013. It is a beautifully laid and expansive record that

features some of Houck's most alluring and personal writing. And it almost never happens.

In advance of Phosphorescent playing *Artists* Live in Burlington on Monday, February 3, here is the rest of our conversation with Matthew Houck.

SEVEN DAYS: You covered Bob Dylan's "Tomorrow Is a Long Time" for an upcoming *Valentine's Day* comp for Starbucks. Why choose that song?

MATTHEW HOUCK: I've been playing it on and off for years live. And they asked for a love song, so it was a great chance to record it. It's a purgative state. It's a strange piece of music, a little lesser-known Dylan song that I've loved for a lot of years.

SD: Your brief vacation in Mexico played a big role in the creation of *Matthew Houck* and helped get you back into songwriting. Was it something in the water?

MH: It was just a little writing retreat. A chance to get out of town and clear my thoughts, get out of my own life for a little while. My life in New York wasn't allowing me time to work on new songs. So it was a chance to go see if I was going to keep writing and get a chance to make another Phosphorescent record.

SD: Prior to that, you had reached a crossroads with music and cre-

YOU KEEP YOUR ANTENNAE
OUT AND SEE IF THINGS FIND
YOU AT THE RIGHT TIME.
YOU GET LUCKY,
BASICALLY.

MATTHEW HOUCK

created an "anhedonia" as words tempt.

MH: I think everybody hits points in their life where things can be rough. I didn't really know that word, anhedonia, until I was writing that song. And it kind of came through the process of writing. You keep your antennae out and see if things find you at the right time. You get lucky, basically. So that song really summed up a lot of rough stuff that was happening to me, the loss of enjoyment of a lot of things I'd always placed my faith in.

SD: So the narrative about the record from people like me who write about this stuff has become that *Matthew Houck* is a depressive. But being familiar with your older records, I see it more

as a return, or a continuation. What do you think?

MH: You're glad you said that. I see it the same way. I put out two records in a row, *To Write and Here's to You*, taking that, for me, felt like the departure. But as it turned out, those were the first records a lot of people heard. You see it was more of a return to what I had been doing for a while now. The other thing is that I'm more successful recording these kinds of songs. They were always on the old records, but they weren't elevated as well. The clean, the electronic sounds, I guess you'd call them experimental sounds, they weren't as easily packaged or experienced.

SD: You've liked not your recording process as sculpting.

MH: It's very similar. You're making energy and finding little pockets where sound can go. And it's usually just me. We never have a band all playing together in the same room. So it takes a lot of time.

SD: So how do you go from that solitary setting to a much more communal experience playing with a band live in concert?

MH: Well, the band right now is really, really good. In the past, I used to just throw a band together and play the songs however they sounded. And they would take on a new life and new sound. With this band, it's kind of the fit that we're able to be true to the original vision of the record while that's what they have not changed. They do evolve slowly. But it's nice to bring those sounds to life live.

SD: Given the success of *Matthew Houck*, do you feel any pressure for the next record?

MH: Not really. It's been a very good year. In the past, maybe two years ago after touring *Here's to You*, I felt I was ready to get off the road, and I didn't think I was going to make another Phosphorescent record. That time, I'm really excited to get off the road and make another record. I'm feeling pretty inspired. **D**

INFO

Phosphorescent with *Everman* Monday, February 3, 8 p.m. at *Artists* in Burlington, \$15 AA.

SOUND**bites**

BY DAN BELLES



Sound Bites: evening, used for the first time.

Star-Spangled Soundbites

Well, folks. It's official. We're in the period of the calendar I've come to refer to as the Winter Doldrums. That's the time from roughly mid-January until, say, Valentine's Day — St. Patrick's Day in some years — when there just isn't a whole hell of a lot going on in the local music scene. Oh, sure, there are some highlights here and there. **WINTER IS A DRAG BALL** at **Avondale** this Monday, February 3, seems to rank. (See my piece on the band on page 58 for more about that.) But because the weather makes going out frequently a tough sell, truly notable shows are few. And because many artists use this time of the year to write and record, the stream of great new local albums tends to slow to a trickle.

However, the Winter Doldrums also affords us a chance to engage in one of my favorite down-time activities

fucking around. So as that note, I present a wattlebush and wattlebush edition of Soundbites, only partially inspired by my snoring cabin fever. Buckle up.

Last Friday, January 24, **ANNE PATTON** announced via Twitter that she would be singing the national anthem at this year's Pro Bowl, the NFL's all-star exhibition that took place Sunday, January 26, in Honolulu. Even being an avid sports fan, I never, ever watch the Pro Bowl. And I confess that, even given the local angle, I skipped it this year. (Look, I've spent the past 19 Mondays — and occasional Thursdays and Mondays — watching football. And I've still bemoaned about my beloved Patriots losing in the playoffs last week. It's just

...too soon. Also, *The Godfather: Part II* was on. I know it was you, Frodo. You broke my heart.)

Anyway, I did catch her performance on YouTube the next day. And I gotta say: Grace did a commendable rendition of "The Star-Spangled Banner." That's a tough, tough song to sing. For one thing, it requires a range of one and a half octaves — for the theory folks out there, that's a lot — including some gnarly interval jumps. Also, because it's so often sung as a go-to for huge national events, it's become an opportunity for egomaniacal singers to show off, most often leading to endless, cringe-worthy catmousing at the climactic finish. So much so that one of the most heavily suggested prep lessons for the Super Bowl is the over/under on how long the national anthem will be.

To her credit, Patton clocked in at just under two minutes, which is about average. By comparison, **ANNE PATTON** broke the tabbed 2:40 mark at last year's Super Bowl, which was sort of like Roger Federer missing the first sub-four-minute mile auto-schuping. And Grace kept the historians to themselves, mere for some tasteful instrumental wails. I'd say she does Vermont proud. Also, it was kinda fun to see Sam's quarterback **ANNE PATTON** mouthing the lyrics with Patton's voice coming out.

Continuing on the national beat we was reborn. Sort of.

March like the Pro Bowl, I almost never watch the Grammy, which also took place Sunday. I don't watch even about most of the artists nominated, and I usually find the voting by the National Academy of Recording Arts and Sciences to be a bit out of touch — though I'd admit they've been getting incrementally better on that score in recent years.

Anyway, two Vermontish acts were nominated for shiny little statuettes this year: **MADE FOR** for Best Alternative Music Album and **BEILA MAE** — fronted by VT's expert **OLGA WOODS** — for Best Bluegrass Album. Sadly, neither won.

Came last to **WINTER IS A DRAG BALL**.

(SOUND BITES: WOOD)

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BACKSTAGE PASS All Entertainment (U) (Top 40) 9:30 p.m. free**CLUB HITCHHIKING** No Duff/Duff Returns to the Side (Top 40) (party) 9 p.m. \$5**EAST SIDE VIBEYARD BASTARD BUNCH** (party) Carlie (Jazz/R&B) 7 p.m. free**HOLLYWOOD** Live Plus & Super Live (Europe 14) (R&B) 10 p.m. free**HOUSE BEHOLDING BELONGING** The Machine (Pop/R&B) (party) 8 p.m. \$20/25 AA**HOUSE SHIRAZ SHIRAZ LUNGE** Yee (America) 9:30 p.m. \$10/15 AA**JUMPED AT HOTEL VERMONT** DJ Brunch (Jazz) 9 p.m. free**MANHATTAN PIZZA BOP** Kibbles & Bits (Jazz) (party) 9:30 p.m. free**MANHATTAN TOWNHOUSE** Jane Whitford (Jazz) 8 p.m. free**MEET & GREET** (Jazz) (party) (Jazz) 9 p.m. free**ON TAP BAR & GRILL** (Jazz) (party) (Jazz) 9 p.m. free**RADIO BANG** Real Music with Linda "Radio Bang" (Jazz) 9 p.m. free**THE HOUSE OF THE FUTURE** (Jazz) (party) (Jazz) 9 p.m. free

THU 30 / MIGHTY MYSTIC (PESAGE)

The Harder They Come Making stars out of hip-hop and rock into a classic reggae rite, **MIGHTY MYSTIC** has become the foremost purveyor of an era new subgenre he calls "hard-core." That energetic sound has carried him from across the country as he's shared the stage with genre giants including Toots and the Maytals, Dennis Marley and Barmagot Levy. **Mighty Mystic** plays NewPark in Burlington on Thursday, January 30, in support of his new album, *Concrete World*. **REAL BEER, PROUDLY** and **NO BOD** open.

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REVIEW *this*

Steph Pappas Experience, *Jellyfish*

(OUTRIGGL TO DIGITAL DOWNLOAD)



Steph Pappas has been around the Burlington music scene for so long, it seems like she's always been here. This winter has notwithstanding, as seeing her name on a festival show poster back in the 1980s, which was roughly a decade after she started rocking in Vermont. Pappas is a groover, quietly playing her trade and pumping out record after record—at least, by our count, and probably more—whether solo, with her all-female band

Miss Blue in the 1980s or most recently as Steph Pappas Experience. Come to think of it, "quirky" is the wrong word for the self-described "psychedelic cowboycade." As 1980's was record, *Jellyfish*, actually, very late is a quote about 19th Pappas.

Her latest opens in ear-rattling fashion on the title cut. From a snaky state of dissonance, effects laden guitars, Pappas unleashes a wailing, howling howl. It's jarring and, at first, a little grating. It's also oddly hypnotic, and strains at a warning that across her collective bow. Pappas isn't screaming sound. Well, until she does.

The next track, "Poison For Poison" is sinister blues-rock. Pappas has taken to calling herself "Tim Hender's baby sister." Later her adoption of the term "experience" it's a reference to her impressive guitar chops and willingness to punt with a psychedelic palette. But, judging from this song and its less, crunchy riffs and misadventure, perhaps she's more like Jack White's long lost aunt.

"Energy" is a nod to a 2003 single, which was originally presented as jump-

up pseudo-rip-rock. Spicy and slow, the new version shades more psychedelic-Western. If Björk had grown up in the barren expanse of the American Southwest instead of the barren expanse of Iceland, it might sound something like this.

"Bunny" presented with only guitar, drums and vocals, is seemingly the most straightforward of the album's 10 cuts. It's also the most direct lyrically, centering on a friend who's at retreating from life, "drinking and drinking." Given the abundance of sound bleed elsewhere on the record—it features rare additional players on everything from bass and drums to sitar loops and digiploids—the song's accomplished task is refreshing and a reminder that Pappas is a sturdy songwriter, whether backed by a wall of noise or just her acoustic guitar.

Jellyfish by Steph Pappas Experience is available at columbia.com.

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James Kochalka Superstar, 4-Track *Egomaniac*

(SELF-RELEASED DIGITAL DOWNLOAD)

In early January this year, James Kochalka Superstar released a career recording to track, virtually everything Kochalka does, from music to cartoons, in various to varying degrees. So to term his latest release as such is really saying something. The record, 4-Track *Egomaniac*, is a re-release of a cassette album originally put out in a very limited run in 1998. It features Kochalka on vocals and longtime bandmate Jason Cosley on, well, everything else. And it's fascinating on a number of levels. For starters, it presents raw and unadorned insight into a developmental period of one of Burlington's most creative, idiosyncratic, at times, derisive artists. It's a unique look at some of his early musical explorations and, as such is something of a must-have for serious fans and Kochalka completists. Also, it fucking rocks.

Over the years, 2008 have morphed in and out of a variety of styles and formations, from the cheeky post-punkish of his super-label work (*You Must Believe*, *Hydroxide*, 2003), to his chippy explorations of the beats of the Game Boy Advance sound card (*Digital 85*, 2009) to more, sleeky



drone pop (*On the Street*, 2004) and, most recently, back toward to minimalist rock and roll on last year's *Scenyl Man*. If nothing else, 4-Track *Egomaniac* provides the buying thread that ties all of those varied, often-mystifying experiments together.

Regardless of the overarching sonic aesthetic, Kochalka's work almost always bears certain traits, including, but not necessarily limited to, anarchy-but-rudimentary melodic, crude sexual and bedroom humor, clever bursts at rock and pop songwriting, and a pervasive, often playful, sense of absurdist deconstruction. All of those characteristics can be found in spades on 4-Track *Egomaniac*.

On album opener "Don't My Band," the only song recorded for the cassette, Kochalka sings as his trademark strident wobble, "Take my band / Does my band / I will sing / When no one has one / I will sing / And you play the instruments / And we'll go places / Where no one has ever been." And that's it. The whole song clocks in at 36 seconds. And yet it almost seems emblematic of everything Kochalka

has written since. It's typically strange, yet oddly sweet.

The rest of the album is, as Kochalka himself rightly describes, "all very rough and humble." "Dear Summer" is an anti-summer jam. ("The summer sun is like a laser / Squashed into my eye.") Alternating between shaggy, rural and bouncy acoustic pop, "Rock Will Never Die" suggests a schizoepiphany. Misadventure complex. ("Rock and roll will never die / As long as I am alive.") "Harem She," "Bedroom Bitches" and "Peecher Beebe" introduce his longstanding affinity for scatological humor and dick jokes. Hell, he even goes polaroid, as his own music way on "Hey, Ronald Reagan" and "The Shish" ("I'm the Shish of Iran / I live in a garbage can, I am the man.")

4-Track *Egomaniac* will cut into any new converts to the Cult of Kochalka. But those already in the fold should be thrilled at the prospect of ridding through the dancing deliriums in *2008* closer. What they'll find is weird, wacky and, if you're of a mind for it, lots of fun. In other words, seasonal James Kochalka.

4-Track *Egomaniac* by James Kochalka Superstar is available at kochalka.bandcamp.com.

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Dealer's Choice

'Full House,' Chaffee Downtown

At the Chaffee Downtown Gallery, the fourth annual "Full House" exhibition features five Vermont artists. The card game referenced by the show's name is not one of strategy but of artistic chance; the Chaffee opens with a made hand of artists Peter Lundberg, Skip Martin, Joshua Kane, Brigitte Rasmberg and Cleo-Ann Jones (Oleng). T. Wulfer. Four comfortable chairs surround a table near the back of the gallery; viewers might consider sitting down and taking the time to look.

Rasmberg's on- or off-ham collages draw viewers in close. Described by the artist as "paper quilts," her work is collage, quilt and picture in one. "Women have traditionally occupied themselves in their lives with detail,"

REVIEW

Rasmberg says in her artist statement, "which led them to become 'quilters' by nature, putting small things together for the purpose of creating a larger one." Her twofold process is intricate. Postage-stamp-size drawings — ink on tiny pieces of vellum — are carefully attached to board, creating a layered image. The drawings themselves consist of cross-hatches, geometric designs, flowers, trees and transient abstractions. Collaged together, they form a larger image.

In Rasmberg's largest collage, "Reflection" (36 by 24 1/2 inches) and "The Wedding Quilt" (35 by 27 1/2 inches), hundreds of drawings compose the images. "The Wedding Quilt" evokes the classic motif of interlocking rings, known to quilters as the Double Wedding Ring pattern.

Minetti's digital color photography is straightforward documentation of the natural world, such as a loon shot downward in "Valdian Aquatic" (36 by 35 inches), or elk captured in "A Dance."

As a boy, Minetti spent summers wandering the Adirondacks, treasuring "the peace of wild places and the wonder that nature revealed," he writes in an artist statement. "Photos captured those little happy times we can never relive." Having inherited his father's camera, Minetti continues to share those intimate, fleeting moments in the natural world, capturing viewers in his experiences and their own. "Winter Dawn" (35 by 35 inches) reveals in the beauty of geometry as displayed by a mountainous landscape.



"Amulet" by Peter Lundberg

Mood and narrative elevate Joshua Kane's woodblock prints, such as the 15-by-9-inch "Market Day," a portrait of a man with a bundle on his back pushing an empty cart on the dirt, mesmerizing plots of "Moonlight on the Water"

(33 by 10 inches). At the age of 21, Kane planned to study Japanese calligraphy, according to his biography, but an appreciation for color and paper in woodblock prints changed his interest. So did Japanese! Kane apprenticed with Amer-



"One for the Ladies" by Joshua Kane



"Against the Sky" by Skip Martin



"Mystery of the Mountain" by Brigitte Rasmberg

ican-born, Japanese-style woodblock artist Gihon Kasha and lived for more than 10 years in the mountains outside Kyoto, documenting the lives of his fellow villagers using the traditional printing technique.

by Bing Ten Allen shows 42 p.17

Midwestern is an abstract illustration and prints. Through January 21 at Red Square in Chicago. Info: 312-342-3421

John Maciejko, Jr. and the H.F. Frost painter & calligrapher. A collection of paintings made from glass, made from the hand-drawn sketches that examine life's journey, as through time and space, and address issues of spirit, loss, identity and death. Through February 7 at 1101 North Dearborn. Info: 312-461-4112

Leslie P. Hill is a solo show of prints by Leslie Hill, painter and calligrapher. A collection of calligraphic paintings, some hand-drawn, some computer-generated. Through February 21 at 1101 North Dearborn. Info: 312-461-4112

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Rebecca Weisman

The name "Edgar Allan" crops up a lot in Vermont, from the furniture chain to brunch specials to the Amtrak line. Most recently, local experimental artist Rebecca Weisman created a bizarre and original new reference point for Vermont's Revolutionary War hero with her surrealist installation at the Gallery at Burlington College. Titled "Edgar Allan Night" and based on a play by Burlington psychodramaist G. Wright Crooks, the multimedia installation uses sound, video, sculpture and performance to create an uneasy re-enactment of the night Allen stormed Fort Ticonderoga with the Green Mountain Boys (considered by historians to be a turning point in the war). In Weisman and Crooks's interpretation, Allen and his first wife, Mary, write terrible love letters to one another while being consumed by "paranoid but divergent" psychoses—he succumbing to violence at the behest of spirits, she slowly turning to stone. Visitors to the exhibit can view the video in three locations throughout the gallery, one located in a dancing circle, one in a sculptural pile of rocks, and one with a traditional propeller. A reception on January 28, 5-7 p.m., includes an artist talk at 5:30. The exhibit remains on view through February 21.

—XIAN CHANG-MAH

February 21 at Burlington Memorial Library in north Burlington. Info: 312-342-3421

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CENTRAL CITY SHOWS 60/65

Landscape Man Leg "Landscape Research, Inform, careful painting that captures the beauty of the artist's home state. Through March 31 at Festival Gallery in Montpelier. Info: 495-0192

Wife Works Local exhibition "with students to record artist's three days work during the winter 2004 residency. Through February 1 at Gallery 4 and Vermont College of Fine Arts in Montpelier. Info: 438-9700

Working on Photography, Not Meat print makers' "lightest professionals from around the state install a wide variety of work that reflects the instant needs, the process of using mixed cameras and the history of art. Through March 3 at Chandler Gallery in Montpelier. Info: 802-528-5838

ray brown "Widespread. From nature to portraits on canvas by the artist who, following 11 months at the James Brown Art Gallery at Central Vermont Community College in Montpelier, Info: centralvtcollege.com

reggie de blinzie "Paints small scenes as a journey through photography and multimedia onto the art of color. Photo CD required for education. Through March 31 at Spencer's Office Gallery in Montpelier. Info: 438-2255

robby ray "Telling Stories... installation of 100 photographs by the Franklin County photographer and self-described "anti-graduate" in cooperation with working university art fine artists. Through February 14 at Fine Arts Center. Info: 495-0192 or 438-9700

shawn de lae "Cape, Iron Wood and Tree-Knees exhibit photography and multimedia works. Through February 15 at Green Art Gallery at Central Vermont Community College in Montpelier. Info: centralvtcollege.com

"with me, let us live, we'll live with the far side of nature" "An exhibition that examines the relationship of the artist and landscape's "with me, let us live, we'll live with the far side of nature." Through May 26 at Montpelier Museum of Science. Info: 443-2000

at the heart "How it all photographs from a white and black photograph, areas of interest. A series of prints and several 1000. exhibition of contemporary and contemporary art. Through March 31 at Vermont Institute of Natural Sciences. Info: 438-6800

champlain valley

anna leslie and elaine "An exhibition of a series of works by local artists. Through February 15 at the Vermont College of Fine Arts in Montpelier. Info: 438-9700

Paula Kruse "An exhibit of modernism and contemporary art. Through February 15 at the Vermont College of Fine Arts in Montpelier. Info: 438-9700

new life for the earth "A series of works by the artist and photographer. Through February 15 at the Vermont College of Fine Arts in Montpelier. Info: 438-9700

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Ken Leslie Ken Leslie's paintings are occasionally viewed as traditional rectangular canvases, but the Hardwick-based painter and Johnson State fine arts professor is especially known for painting in the round. His panoramic, 360-degree works are done on paneled circles that show landscapes changing in stages. As the artist's view shifts, so does the light or the seasons, eventually coming "full circle" as a column cycle. "I've used this framing structure to measure time—hours, days, weeks or years," says Leslie, who often trips to the Adirondack and Vermont areas in his inspiration. Most recently, Leslie spent a year climbing to the top of the Statehouse dome in Montpelier once each week to paint the view. The result was "Golden Dome Cycle," the piece de resistance of Leslie's exhibition that's on view in the Vermont Supreme Court Lobby through March 31. An artist's reception is February 26 at 5 p.m.

—XIAN SHIANG-WAN

northern

Clare dispersion "A series of works by the artist and photographer. Through February 15 at the Vermont College of Fine Arts in Montpelier. Info: 438-9700

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VISUAL ART IN SEVEN DAYS
An exhibit of works by the artist and photographer. Through February 15 at the Vermont College of Fine Arts in Montpelier. Info: 438-9700



GET Your Art Show! ISHEDHER!
An exhibit of works by the artist and photographer. Through February 15 at the Vermont College of Fine Arts in Montpelier. Info: 438-9700

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LARGE CAR A small town single (Koko) Winick finds herself charming and falling for an escaped convict (Josh Duhamel) in an adaptation of Joyce Kilmer's novel from director Jason Wachob (2010's *The Asa*). **PG-13** SWEET, CRISP and Baby Steps by Jeffrey, PG-13 Capote, Ench. Marlene (Joan)

STAY AWKWARD! *Awkward* is a monthly comedy from the past (and present!) writers of *It's Always Sunny in the Valley*. *Awkward* plays these best-of-buds skits, tackling uncomfortable issues, at the Red Butte Theater on Wednesdays. Ticket information: 204-249-0100. *Awkward* is a production of the Red Butte Theater. Tickets are available at the Red Butte Theater, 204-249-0100. Tickets are available at the Red Butte Theater, 204-249-0100. Tickets are available at the Red Butte Theater, 204-249-0100.

AMERICAN WESTLIMB In the 1980s, as the aged Bradley Cooper (refugee from war-torn Cambodia) and his friends (played by two young, in-your-face high-school football players) and Jennifer Lawrence (Sweet 16) (Miss America) found their way to the West.

RICH KIRKMAN THE LEGEND CONTINUES! KIRK 'N' THE BOB will reprise his role as the mad as a hatter Bob Burgard in the feature film *Psychopaths*, to be released by the new world of Fox Home video. Apple ProMax directed the sequel to his hit comedy, also starring Paul Rudd, Deborah Applegate and Steve Carell. (P) Home.com

HANDS! STAGE CREDIT! Tracy Letts wrote his play about a dysfunctional Oklahoma family dealing with tragedy in late summer. Meryl Streep plays the mother; John Roberts, Tom Hanks and Julianne Nicholson. Co-writer George Clooney. Low Chris Tappan, Margie MacIntyre and feminist David Byrne have local speech for John Wilkes Booth. (90 or so.)

★ = retardé/passe
★★ = could've been worse, but not with
★★★ = has its moments, so-so
★★★★ = smarter than the average bear
★★★★★ = as positive as it gets

SAFETIES ASSIGNED TO RENEWABLE ENERGY BY STATE, REGION, OR MARKET SEGMENT ARE COURTESY OF METACRITIC CORP. WHICH AVERAGE SCORES GIVEN BY THE COUNTRY'S MOST PROMINENT ROAD-BOSS RESEARCHER.

THE BEST OF BOTH WORLDS Geoffrey Rush plays a world-class astronomer who becomes obsessed with a young woman and her family collection of the drama-magnum director's 15-episode television miniseries (R, PG-13, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666,

THE BROKEN-CIRCLE SHAKEDOWN★★★☆☆
 In this delirious drama on the Circle shortlist, a
 sharp-witted, singing couple struggles with their
 young daughter's grave illness. *James Larkin* and
 Nicole Larkin star. *Fella Nam* (Greening's
 director). *Netflix*. 100

SEVUS Guitalele Cross-Paramount Activity with What Is Called River Poets Expanding: it's like African-Mexican plays the ensemble with baritone (see page 1) is for guitar in the band and bass horn (see page 1) and the Multi-Stringed Guitalele and Type 10000 (see page 1) and the

TRACED IN WYOMING is the latest thingy animation depicting Hans Christian Andersen's "The Snow Queen" as a quest toward the eternal winter in the frozen kingdom. With the voices of Kristin Bell, Joshwolt, and Tara Strong, Chess, Disney, and Reeltime, *Traced in Wyoming* is available.

[illegible][illegible]

THE NUMBER GAME CATCHING THE #1000/G.
In the second it is adapted from Suzanne Collins' best-selling dystopian sci-fi novel set in the District 8 with no-way-outed 100 number game. With Jennifer Lawrence, Josh Hutcherson, Liam Hemsworth and Philip Seymour Hoffman. **FRANCE 3 AS LIGAND** Lawrence directed. **PAR 600** 19. 11. Sports Thursday December 26.

It's **FRANKENSTEIN** vs. **Dr. Frankenstein**: After being tossed in a graphic novel-turned-Matthew Broderick's *Frankenstein* movie, [Frankenstein] is a backless hero who intervenes in an age-old war between vampires and immortals — an analogy between gargoyles and demons. But does it matter? With PG-13 ratings and *Frankenstein* (Warner Bros.) already in theaters, *Dr. Frankenstein* (R) should [do well] (D-13).

INSIDE ELEVENDAYS IN A HURRY BACK TO BACK plays almost back-to-back vignettes trying to make his name in 1991. *Survivor's Village* is a 19-minute shuddered chase film with director Joel and Edith Katz. Also starring Jerry Mulligan, John Goodman and Jackie Treiman (aka *500* man) [R]

THE INVINCIBLE INDIANMAN WHITE Right: he must directed and stars in the first feature film of the recent four Charles Dickens shared with a younger woman (Shirley Jones) during his years in Victorian England; a portrait of a journey novelist, story, *Great Expectations* (1984) (R) (with 4).

JACK NIMAN (*SHAGBARK*) *Image* Chris Pine plays Tom Clancy's spy hero in a franchise reboot, chronicling the discovery of a Russian nuclear arsenal. **Walt's Green** Costello Kana Knigging and Kenneth Frounch *shutout* *shutout* (JFK with PG-13)



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The system also will be working with five printers—Acropix, Canon, Samsung, Brother, and Ricoh—to get global connectivity with a fully digital workflow, a connectivity feature essential for getting the most out of the system, he says.

The paper forms a key case study. http://www.bbc.co.uk/1/health/2005/05/050521_1_hiv_1.shtml The death of the former's friend Ntshona has undoubtedly increased the awareness of the world's health professionals. (C) 2005 Blackwell Publishing Ltd, *Journal of Clinical Pharmacy and Therapeutics*, 30, 1-6

We have extended the coverage brought by building the whole of the brother's Forest Bible to send up our activities, to cover as many as possible.

For more information, including the book review in the *South of America* issue, that will present the history of Montreal in the 19th century, please write to: books@montreal-history.com or visit the website of the history and heritage of this city of St. Lawrence: www.montreal-history.com. Or, simply contact the book review and submission office: 1100/1000@montreal-history.com.

资料来源：根据《中国统计年鉴》、《中国农村统计年鉴》和《中国人口统计年鉴》有关数据整理。

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Figure 1

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11

ShopUnique

Will be closing its doors by the end of February, 2014.

The closing sale starts on Saturday, February 1.

Inquiries?

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SHOWtimes

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BIG PICTURE THEATER

40 picture for the 100 best
and 400 best pictures
and 400 best pictures
and 400 best pictures

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Rolling with the Fries

American Hustle 10:00 Jack
Ryan: Shadow Recruit 7:00
Survivor 6:00 The Nut Job 3:00

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THE SAVORY THEATER

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LOVE STORY: A classic love story from the 1970s. A young man (Ryan) and a young woman (Foster) fall in love. (PG-13) (R)

LOVE STORY: A classic love story from the 1970s. A young man (Ryan) and a young woman (Foster) fall in love. (PG-13) (R)

THE LAST THING HE SAID: A young man (Ryan) and a young woman (Foster) fall in love. (PG-13) (R)

PARANORMAL ACTIVITY: THE FORTNIGHTLY CHASE: A young man (Ryan) and a young woman (Foster) fall in love. (PG-13) (R)

THE 400 BLOWS: A young man (Ryan) and a young woman (Foster) fall in love. (PG-13) (R)

THE 400 BLOWS: A young man (Ryan) and a young woman (Foster) fall in love. (PG-13) (R)

MOVIES YOU MISSED & MORE

BY MARGOT HARRISON



The Square

It's a classic movie. Let's talk about some reasons that newly watched our lives.

That includes all but one of the potential best documentaries: The Act of Killing and the Act of Killing. (PG-13) (R)

Live culture
VERMONT ARTS NEWS • VIEWS
www.vermontartsnews.com

20 Best from Sundance played at the Ritz and Tropic.

You already know the story, or maybe you half-know it from chaotic footage on CNN and YouTube. In early 2011, activists tried to take down the statue of the military-backed ruler of Myanmar (Htin Myint). He was forced to step down, to be replaced in 2012 by elected Myanmar Brotherhood leader Myint Myint. He was in Myanmar last summer after liberal democrats protested his abuse of power.

There's where this documentary from Joshua Neugarten (The Control Room) stops, but the story is, of course, far from over.

Movies You Missed & More appears on the Live Culture blog at Fridays. Look for previous and future articles. Review articles are available at www.vermontartsnews.com

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VERMONT
DEPARTMENT OF HEALTH

Pregnancy is so much more than just your due date.

The providers at Central Vermont Women's Health know that every step on your path to childbirth is an important one and that a healthy pregnancy starts before conception.

It's a great idea to get a medical checkup before getting pregnant to make sure your body is ready to have a baby.

We'll talk together about:

- your family history
- medicines you take – including herbs
- whether your vaccinations are up-to-date
- medical conditions you have, like diabetes or high blood pressure.

Here are 9 things to do before getting pregnant:

- Plan when you want to have a baby.
- Use reliable birth control until then.
- Take a daily multivitamin with 400 micrograms of folic acid to help reduce the risk of neural tube birth defects.
- Stop smoking, drinking alcohol and taking illegal drugs.
- Get a medical checkup.
- Eat healthy and get to your optimal weight.
- Do something active every day.
- Avoid exposure to harmful substances.
- Learn to manage your stress.

There is nothing more important to us than your health and the health of your baby.

Please call 371.5961 to schedule a time for us to get together. My partners and I look forward to meeting you to talk about your plans to grow your family.

Central Vermont Women's Health

A CVMC Medical Group Practice / cvmc.org

38 Fisher Rd. / Med Office Bldg A, Suite 1-4 Berlin VT 05602 / 371-5961

fun stuff

MORE FUN! STRAIGHT DOPE (P.27) CROSSWORD (P.5) & CALCOKU & SUDOKU (P.7)

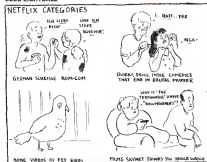
EGGIE EVERETTE



OAKOTA MCFADZEAN



LULU EIGHTBALL



JEN SORESEN





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THE daily 7

Sign up to receive a bonus bottle of beer or no second up on one email by 6pm 7pm

7

Sign up to receive a bonus bottle of beer or no second up on one email by 6pm 7pm

Curses, Felled Again

Baron Lance video of an attempted break-in at a Chicago bar showed the would-be burglar removing the lock on the front door. He got no farther, so his Officer Jose Ramirez said, because instead of observing the sign on the door that read "PCSH," he kept aggressively picking. He finally left in frustration. (Chicago's DNAInfo.com)

Brain Freeze

After two men got lost driving on rural roads east of Pincher Creek, Alberta, they ran off the road and into a ditch. Fearing they might freeze to death in the sub-zero weather, they removed the crushed vehicle's seats and set them on fire, along with all of their personal belongings. As that fire died out, the men decided to burn the car. "They actually had two fires going," RCMP Cpl. Jeffrey Fort said. "Their car was completely consumed by fire." In the morning, the men, both of whom had cellphones, discovered they were within walking distance of a nearby house and headed there to find help. Authorities who responded took the men to the hospital for treatment for minor burns and frostbite and arrested one for outstanding warrants (Canada's QMI Agency).

Police reported that a man who built a fire to keep warm outside a house in Sisters, Ore., decided to stoke the fire by pouring gasoline on it. The resulting

explosion severely burned four people (Portland's KPTV-TV).

Blame Hipsters and the Boston Red Sox

The ugly facial hair is haunting the bottom line at Gillette, whose owner, Procter & Gamble, reported "having a slight decline in net during incidence in the U.S. right now driven by fashion." P&G chief financial officer Jon K. Mueller also blamed sagging razor sales on November, an annual charity event whose participants raise awareness of prostate cancer by growing mustaches. Meanwhile, noting "increased shaving below the neck, particularly among younger men," ages 18 to 24, P&G has begun marketing its new *Offshore* body razor to meet "gay biethnic shaving needs" (Los Angeles Times).

Trendy facial hair is hurting Tins
THE BOTTOM LINE AT GILLETTE

Vehicular Cabaret

After two women leaving car trouble pulled into a gas station near Albany, Ore., police said that a turn-of-century approach and dropped her pants. She ran off but returned shortly.

climbed into the car's hood and began jumping up and down until she ended in the windshield. She then jumped down and ran across Interstate 5. The occupants called 911, and a state trooper arrested Victoria Davis Lohmann, 24 (Portland's KPTV-TV).

Second-Amendment Follies

David Cassemiller, 64, police chief of Commencement, Ind., accidentally shot himself in the leg at a gun show while examining a handgun similar to the one he carries. He had compared the two Glock's and was putting his back into its holster when "it got tangled in my clothing" and fired, he explained, adding, "I need to pay more attention" (Indianapolis Star).

Dean Buckley, 59, was shooting at a water tower from his backyard target range in Paso Robles, Calif., but two shots missed and went into his neighbor's house. When the neighbor complained, Buckley reportedly declared, "I can do anything I want on my own property" and fired three more rounds from his .45-caliber revolver. Police charged Buckley with felony discharge of a firearm with gross negligence (San Luis Obispo's Tribune).

Strange Cargo

U.S. customs agents searching a vehicle belonging to a 26-year-old Arizona man crossing the border from Mexico at the Port of Nogales unspooled one of the man's stockings in the backseat

and discovered a 48-year-old Thai woman hiding under his clothes. Their relationship was unclear (Phoenix's KNXV-TV).

Perils of Progress

Renee Kamosch spent more than 15 hours in jail after authorities arrested him for plugging his Nissan Leaf into an electrical outlet at a middle school in Chamblee, Ga., and drawing about a nickel's worth of power. "He stole something that wasn't his," said Police Sgt. Ernesto Ford, who ticketed Kamosch 30 minutes after he admitted plugging in without the school's permission. "A theft is a theft" (Atlanta's WXIA-TV).

Gluten-Free Living

Students at Montreal's McGill University won the \$1 million Ig Nobel Prize to fund their project to produce insect-based, protein-rich flour to feed malnourished people in other countries. "We will be starting with grasshoppers," team captain Mohammed Ashour said, noting that ingredients will vary to accommodate local dietary customs. He added that in order to research the feasibility of their five-year plan to develop Power Flour, all team members have consumed "bliss" of insects, even one who identifies himself as a vegetarian (ABC News).

BLISS by Barry Bliss

Two Markers' Marksmen and a Cape Codder

LED r ALL

THE WEALTH OF THE WORLD'S RICHEST GUY NOW EQUALS THE COMBINED WEALTH OF EVERYONE ELSE. REACTIONS

I NEED TRYING TO FIGURE OUT HOW THE WORLD'S RICHEST GUY WOULD WANT TO PUT TO THE WORKING TOO HARDY TO THINK.

ONE OF THE WORLD'S RICHEST 7% SLACKS PEOPLE

SURE WOULD BE NICE IF STUFF WERE A LITTLE MORE EQUAL.

LIBERAL

UPHELD POVERTY LIVES? NOTHING IS STOPPING JEALOUS WHIMZERS FROM KILLING THE WORLD'S RICHEST GUY AND STEALING HIS IDENTITY.

CONSERVATIVE

I WANT THE OTHER HALF TOO.

T₂ = R₂ L

THE WORLD'S RICHEST GUY

RED MEAT

hardly discernible
corrupt. Seeds: verge

from the source. One of
Max Cannon



THIS MODERN WORLD

by TOM TOMORROW

IF THE WATER SUPPLY FOR 500,000 PEOPLE WERE PLANNED BY FEAR-ISM, IT WOULD BE A NATIONAL DISASTER.



THE BUREAU OF CIVIL LIBERTIES WOULD SAY IT WAS INSULTING.



FOURTEEN AMERICAN WOULD SURVIVE WHATEVER NEW SECURITY MEASURES WERE BORN BY LAW.



AND IF CLIMATE CHANGE WERE REAL, IT WOULD BE IN THE NEWS.



A LOT OF NEW SECURITY MEASURES WOULD BE BORN BY LAW.



AND IF CLIMATE CHANGE WERE REAL, IT WOULD BE IN THE NEWS.



ELF CAT

A COMIC STRIP BY
JAMES KOCHALKA
(CHARACTER: LAMARCA OF VIMBOR)



THE END?

HOOKUPS

For groups, bDs M, and link dating.sevendaysvt.com

WOMEN seeking?

RAVE IN THE LOUHS

I'm looking for a woman to hang out for some raving, sex, and dancing. Would love a shopping assistant and getting out, and dancing parties, and a whole lot more. Please contact me via text or email. **Text me: 603-888-8888** or email: **raze@sevendaysvt.com**

Are King Bee 1: JAVY IN ATHENA

I am a very happy, outgoing, fun, relationship, I want to play with a girl who is intelligent, independent, and fun. My main desire is to have a relationship with a girl who is beautiful, intelligent, and fun. **Text me: 603-888-8888**

ELIZABETH: No need

I am looking for a relationship with a girl who is beautiful, intelligent, and fun. My main desire is to have a relationship with a girl who is beautiful, intelligent, and fun. **Text me: 603-888-8888**

NAUGHTY LOCAL GIRLS
WANT TO GO HOME
 WITH YOU
1-888-420-BABE
69¢

Walter: A Woman

I'm looking for a woman who is beautiful, intelligent, and fun. My main desire is to have a relationship with a girl who is beautiful, intelligent, and fun. **Text me: 603-888-8888**

Seemingly in a bit of a

I am looking for a woman who is beautiful, intelligent, and fun. My main desire is to have a relationship with a girl who is beautiful, intelligent, and fun. **Text me: 603-888-8888**

Edith: No need

I am looking for a woman who is beautiful, intelligent, and fun. My main desire is to have a relationship with a girl who is beautiful, intelligent, and fun. **Text me: 603-888-8888**

Are King Bee 1: JAVY IN ATHENA

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men seeking?

Are King Bee 1: JAVY IN ATHENA

I am looking for a woman who is beautiful, intelligent, and fun. My main desire is to have a relationship with a girl who is beautiful, intelligent, and fun. **Text me: 603-888-8888**

For King Bee 1: JAVY IN ATHENA

I am looking for a woman who is beautiful, intelligent, and fun. My main desire is to have a relationship with a girl who is beautiful, intelligent, and fun. **Text me: 603-888-8888**

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SEVEN seeking?

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miss maeve



Dear fans of MM

We have good news and bad news. The latter is that after many years of dispensing advice to seven days readers, Miss Maeve is moving on. She's sad to leave us, you'll believe, but she's making her way up the career ladder. It would not surprise us to someday find her advising: say, the president of the United States. Or, for that matter, being the POTUS. But not to worry, all you lovelies, relationships challenged and sexually confused dears: we've found another wise woman to assume the advice's mantle. Here's how she asked us to introduce her:

Hi! My name is Athena. I am a third generation matchmaker, wife, love goddess and sexologist and I am here for you.

Get a question you can't spill over to your closest friend? Got carnal queries or more serious? We'll get you all that, said or utterly whispered? So ahead — just ask Athena.

Ask Athena will begin next week, February 3. Meanwhile, enjoy Miss Maeve's final column and as always, head her words.

Dear Miss Maeve

My girlfriend of three and a half years "breaks" with me. She wants to be friends and "work on things" that was two weeks ago, and we still talk and text many times a day and we still have lots of sex — and she says she won't have any physical relations with anyone else.

I am confused. I don't want to move on, but I'm not thrilled with being demoted. Thoughts?

Signed,
 waiting for a Promotion

Dear Miss Maeve

This is a classic case of someone having her cake and eating it too — and she will continue to gorge until you put an end to this nonsense. Your "girlfriend" or "friend" or whatever she calls herself now, accuses many of the benefits of the committed relationship you used to have without having to open up to being the girlfriend of anyone. So have her now but don't have her, and your use of "demoted" suggests you are none too pleased.

However, because you don't want to move on and have not set any boundaries she is able to get whatever she wants from you. What does she want to work out and who would she do that with? Is the center of your relationship? You say she does not want physical relations with anyone else, but if it doesn't seem like actually knowing what she really wants.

This is where you come in. Tell her what you want. Set these boundaries. If you don't want to be demoted then tell her. It could be painful. She might not give you the response you want. But maybe that's OK. You deserve to be in a relationship with someone who wants to be with you in the sheets as well as on the sheets if she can't share her cake with you, perhaps do time to switch to pie.

With a cherry on top.

mm

FLYNN 13/14

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Comcast

MESHELL NDEGEOCELLO

"A DEDICATION TO NINA SIMONE"

Sat., Feb. 1 at 8 pm, MainStage

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Call or email Tory Emery: 802-343-8228
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Howard Center

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